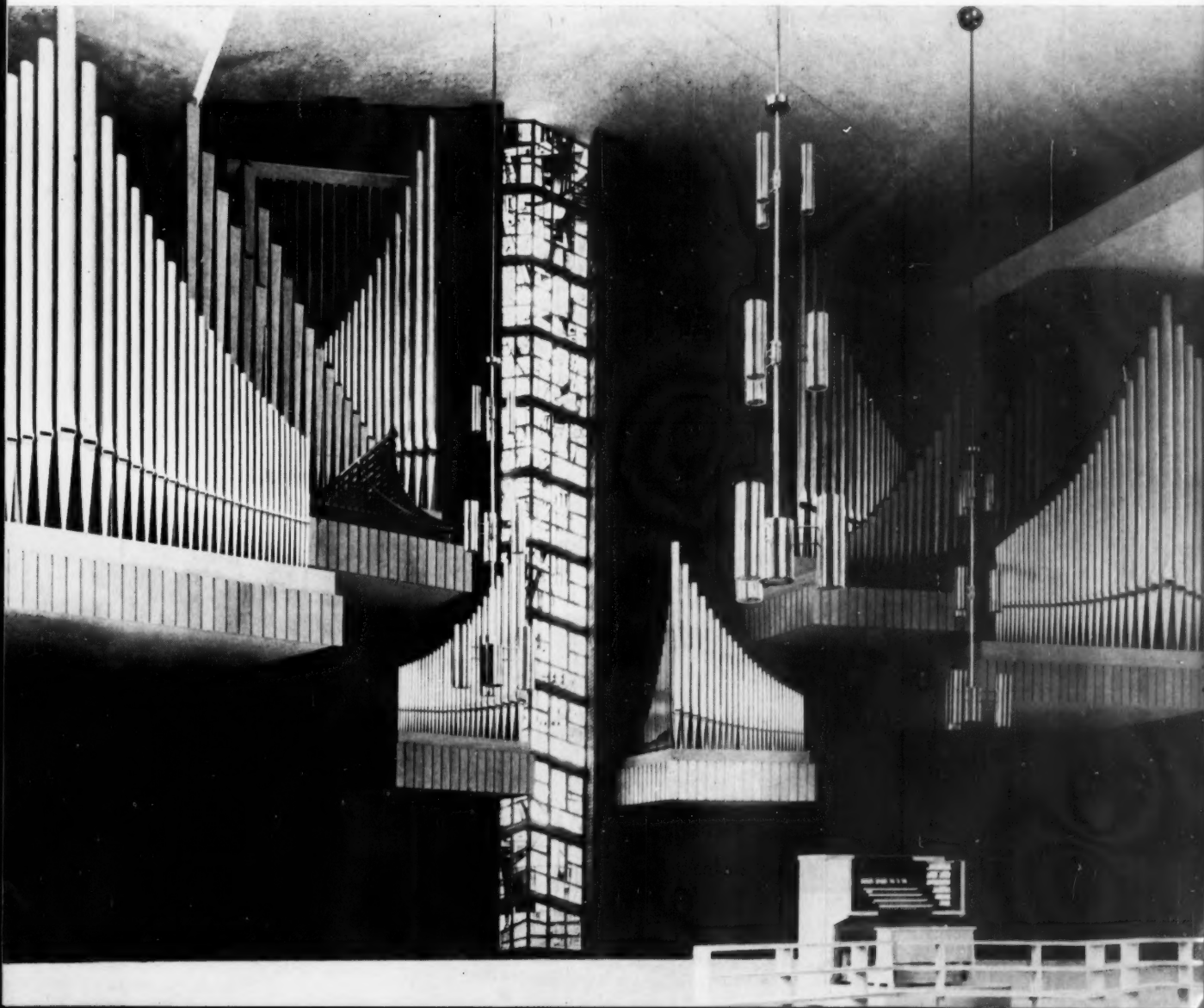


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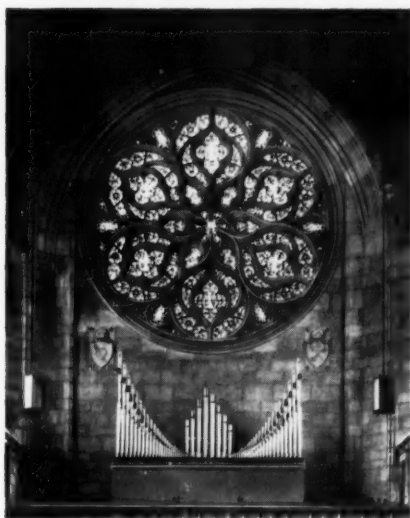
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ORGAN CONCERT

TAO:

Herewith a handbill of an Organ Concert—which in itself is nothing new, and also possibly not news. What makes news is that this is the first full-dress Organ Concert at the Fox theatre during its 30 years existence. Even more newsworthy is that the concert took place on March 6 from 12:50 AM to 2:45 AM. [KPEN-FM in cooperation with United Bay Area Organ Clubs presents GEORGE WRIGHT'S SHOWTIME Tickets \$2.]

Attendance was a sold out house of around 4300 persons of all ages. Rumor has it that quite a few were disappointed in not being able to secure tickets.

The concert idea is credited to a 21 year old named Allen White. The idea was then picked up by the local organ clubs and then really promoted by FM radio KPEN. One KPEN announcer told me that they were flabbergasted at the attendance, though of course pleased.

Hope the above reaches you as news and not as "old stuff."

Commenting on your answer to stereo organ recording (page 357, Nov. 1959). I am a recording "nut" and have recorded both popular organ and classic organ concerts. I am convinced that stereo is by far the better, though I have not listened to any stereo records of any organ.

One stereo tape I have is of a theatre organ located in a warehouse here in San Francisco. The organ is set up on the floor at one end of the building with a wall around it and swell shutters installed at each end. If you play back this tape via one channel of its two track recording through a stereo playback system tying its two channels together for monaural playback it just sounds good and ordinary. Switching to stereo playback makes it—well, just tremendous. To me there is as much difference as (putting it in your language) listening to an organ number played full organ with all the swell shutters closed and then listening to it played with them open.

To get the greatest stereo effect try this some time. Listen to a stereo tape recording with a pair of stereo head-

phones: first switch the recorder to play the stereo tape monaural which will play one channel of the stereo tape through both of the headphones. Then switch the recorder to stereo playback. This will then put one channel in one ear piece and the other channel in the other ear, this being stereo. Most likely this is old stuff to you but the tone of your answer led me to believe you had not tried it. The other stereo tape I have is of the Robert Schuneman-Janis Wilcox concert. I pulled the above-described monaural/stereo demonstration on these two artists and they along with everyone else that I have tried it on, were most, to say the least, utterly surprised at the effect of stereo.

Bob Schuneman stated that the stereo playback via headphones sounded a lot better to him than when he listened as he played.

Hugo Gehrke, professor of music at Calif. Concordia College gave the comment that I think hits the nail right on the head. Upon switching from monaural to stereo his face lit up like a Christmas tree and his comment was "It sure makes the music come alive."

One parting observation. Even recording an electronic organ with a Leslie speaker in a small room seems enhanced by stereo. Enjoy your magazine very much. Have learned a lot about the organ from it. Have been interested in organ as long as I can remember, only wish I put a lot more effort in learning to play one good. Have a lot of fun trying.

Lester R. Fritze
San Francisco, Calif.

■ Thanks to reader Fritze for sending TAO the flyer, the recital program, and his entertaining letter. We would have liked to have been on hand at this Wright performance. We will have to try reader Fritze's suggestion for stereo listening, and are happy that TAO has been of such benefit. We too have been interested in the organ for quite a spell, often wish we had learned to play, too. ED.

TAO:

I would like to reply to Mr. Wellington's comment on tracker action (March '60 issue). It is my fortune to play a tracker organ twice a week.

I would like to remind him that in Europe tracker action is still most widely used, and that these organs are played constantly by some of the foremost people in the organ world. Whenever I have to suffer through the experience of playing or hearing a babbling electronic, I am thankful for the old organ, tracker and all.

Ron Brown
Chicago, Ill.

(Continued on page 8)

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TAO:

I am an engineer by profession and want to learn to play the organ for my own relaxation. I know of two do-it-yourself organ companies—Artisan and Schober. If you or anybody on your staff know the names and addresses of other such companies I would be deeply appreciative if you would send them to me. Also any other comments on organs, particularly do-it-yourself models, would be welcomed.

Marshall Estrin
1246 West 67 Terrace
Kansas City 13, Mo.

■ TAO has no further information to offer reader Estrin; if other readers are aware of the information requested above, the editors would appreciate your sending on this to Mr. Estrin. ED.

TAO:

The opportunity has presented itself, so I hope you will hear me out on some comments regarding your magazine. For the most part, I like your magazine very much. However, I've been told that the best way to improve something, is through criticism. In the case of TAO, my greatest beef would be that the magazine leans far too heavily toward professionals. In other words too much about such professionals as E. Power Biggs, and all those in his class.

Why not come down to earth a little and have more material on medium and lower ability Organists? The average Church Organist in my opinion is far, far, from professional. I've heard enough of them to know. For example, our Church has a 2 manual pipe organ, and the Organist who plays it has never had a lesson on organ playing. She just sort of picked it up from piano playing. You can rest assured that there are many more in this same category who play organs every Sunday morning for Church Services.

Concerning another subject, have you heard of a tape organ club called **Organ Music Enthusiasts**? The purpose of this club is to exchange tape recordings of organ playing with others who are interested in organ music. What I would like to know is, would there be any way that this fine group of organ enthusiasts could be given some publicity through your magazine? Perhaps, through this letter being printed in the letters to the Editor Column, or an

article written up all about the workings of the club. The group at the present time is very small, and it sure could use an unlimited number of additional members.

Perhaps the club could run some ads in future issues of your magazine. Send me some information about your advertising rates, etc. Also, I have often wondered how large the circulation of your magazine is. How many hands does it get into each month? Is most every State in the United States represented by subscribers? In advertising this will be important for me to know, as well as any other statistics you may have.

Anyone interested should write directly to the Organ Music Enthusiasts Club, Carl Williams, Secretary, 152 Clizbe Ave., Amsterdam, N.Y.

LeRoy Schmidt
Randolph, Wis.

■ TAO answered reader Schmidt, giving him the information he requested about the magazine. Perhaps others would be interested to learn that TAO goes not only to every state in the Union (yes, all 50 of them), but has subscribers also on every continent of the globe, even behind the

Iron Curtain.

We might be inclined to agree with the writer's opinion on some church organists, but feel if he deplores the condition in his own parish, there is no doubt some way to improve the condition (including procuring enough money to pay an adequate musician!). We hope the publishing of the above letter may interest others in exploring this tape organ club, for its purpose would seem worthy enough. Ed.

THE VOLUNTEER CHOIR

TAO:

I noted your recent editorial on problems with voluntary choirs, and thought it was very good.

As a voluntary member myself, and also head of the music committee for the First Congregational Church, 6501 Wydown, St. Louis 5, I am presented with two problems. Both are hard ones to answer because of the number of possible variables. Perhaps you can point me in the right direction, anyway.

1—Are choirs in big city churches primarily voluntary, or do the people other than soloists now receive a small payment monthly? Are churches in general still depending upon voluntary choirs?

2—What salaries do organists and choir mistresses draw, upon the average, with 15 years' playing experience? The organist is quite competent, and directs well. What is the average starting wage, now, for organists with one Sunday service, except pre-Christmas and Lent, when there are two?

Our church is not the richest, but numbers about 700-800, and has just raised \$250,000.00 for remodeling of the church. Perhaps you have better sources at your command for assessing the church's ability to pay. I shall much appreciate any leads you can give me for my basic thinking in how to improve our choir.

J. Richardson Usher
St. Louis, Mo.

■ TAO regrets that it has no facts or compiled figures which would define the percent of volunteer vs. paid choirs in the New York area, nor, so far as it knows, is this information available. However, we suspect that were an intensive survey made, the result might well show that the balance between volunteer and paid choirs in greater New York not too much different from that else-

(Continued on page 10)

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where. We would qualify this only by stating that perhaps in the borough of Manhattan the percentage of paid singers, and choirs, is perhaps higher than either an area or country-wide norm.

Salaries for organists and choir directors are today as insufficient, generally, as they ever were, so far as TAO can ascertain. Variance in top and bottom salary figures are so wide we hesitate to even mention them. We have found that in many instances, the years of experience do not necessarily have very much relation to the scale of payment, regrettably. We know of no starting wage which could be stated, for this is something which will vary from area to area.

We do feel that any church which can raise a quarter of a million dollars for a rebuilding program could certainly afford to pay its organist and choir director a living wage—and this means just that: ENOUGH MONEY TO LIVE ON DECENTLY. We further feel that most times the ability of a church to pay realistic salaries is not the issue; rather, it is the WILLINGNESS to pay for acceptable services rendered. Ed.

MEMORABILIA

TAO:

I sure enjoy TAO from month to

month, particularly for its theatre organ memoirs; and controversial issues for and against the late Robert Hope-Jones. I would personally love to see more nostalgic articles on theatre organ memories such as W. S. Green wrote for you some months ago.

There are two periodicals on theatre organ now in existence, stateside, the American Association of Theatre Organ Enthusiasts, Inc., their quarterly slick magazine THEATRE ORGAN, formerly called TIBIA, which was founded or conceived in my home, with Dr. Mel Doner, its first editor, as my guest. The other now becoming very popular theatre organ periodical is called the POSTHORN, and comes out approximately bi-monthly, and is sponsored by the Theatre Organ Club of Los Angeles, with Stu Green as editor.

I formerly edited and published the KINURA magazine to which W. S. "Stu" Green was my feature writer. The POSTHORN hails as a replica of the former KINURA periodical and is profuse with theatre organ nostalgia. I now write a column for the POSTHORN each issue, and have plans to contribute feature theatre-organ articles for ATOE's quarterly

periodical.

I am personally on the prowl for the story and history, with all pertinent factual data as specifications, installation dates, etc., of those "wonder Mortons" that Dr. Beoko, a former theatre organist writes, abound in the vicinity of New York City and Jersey City—those gorgeous thrillings of theatre organs as he puts it. We'd love to have TAO readers fill us out on such material: photos, specs., factory records, blueprints, newspaper and magazine clippings on these Mortons.

Alden E. Miller
Minneapolis, Minn.

■ TAO joins in the invitation to TAO readers to send in whatever they have, including possible leads for tracking down additional memorabilia. These theatre organ buffs are really eager beavers and when they want something they want it. Ed.

DEBATE

TAO:

Just finished reading the April issue, and I confess to a great weariness. The continued debate between the conservatives and the radicals (there is no place for the few liberals) is becoming a bit tiresome. Pages on pages about how to push the keys down, very little about the music to be produced. All entrants seem to be much more interested in mechanics than in music.

I remember my old teacher, S. P. Warren, saying, when I apologized for the shoes I happened to be wearing, "One should be able to play in boots if necessary."

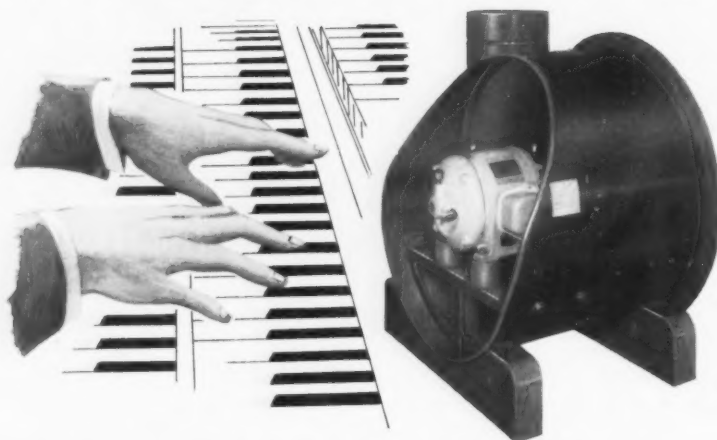
Now please, for the sake of the 80%, most of whom do not even comprehend these distinctions, let us have an end to this bickering, and give us in its place equal concern for the type of repertoire presented.

I did get a ray of comfort from Michael Jack's "P.O.A.D." I could enjoy that person. He should know Dick Biggs and Clarence Mader, neither of whom has ever seen enough organs new or old. Our report from Mr. Mader has listed literally hundreds of organs while on his sabbatical in Europe.

Then on his crossing to the further shore, I would suggest Mr. Jack look up Lynnwood Farnam and Edward Shippen Barnes, who will already have examined all the organs in the heavenly realm, and on their vacation those of the other region (that is, if they are allowed to stray). Always, on earth, Lyn and Ted, the inseparables, took off, each holiday to see organs of every type, it mattered not what vintage. Oh, those were the days when there was no hesitation as to which action one preferred. And to all the contestants we would give David Williams' phrase: "Don't worry; if it is good it will live. If not, it will die."

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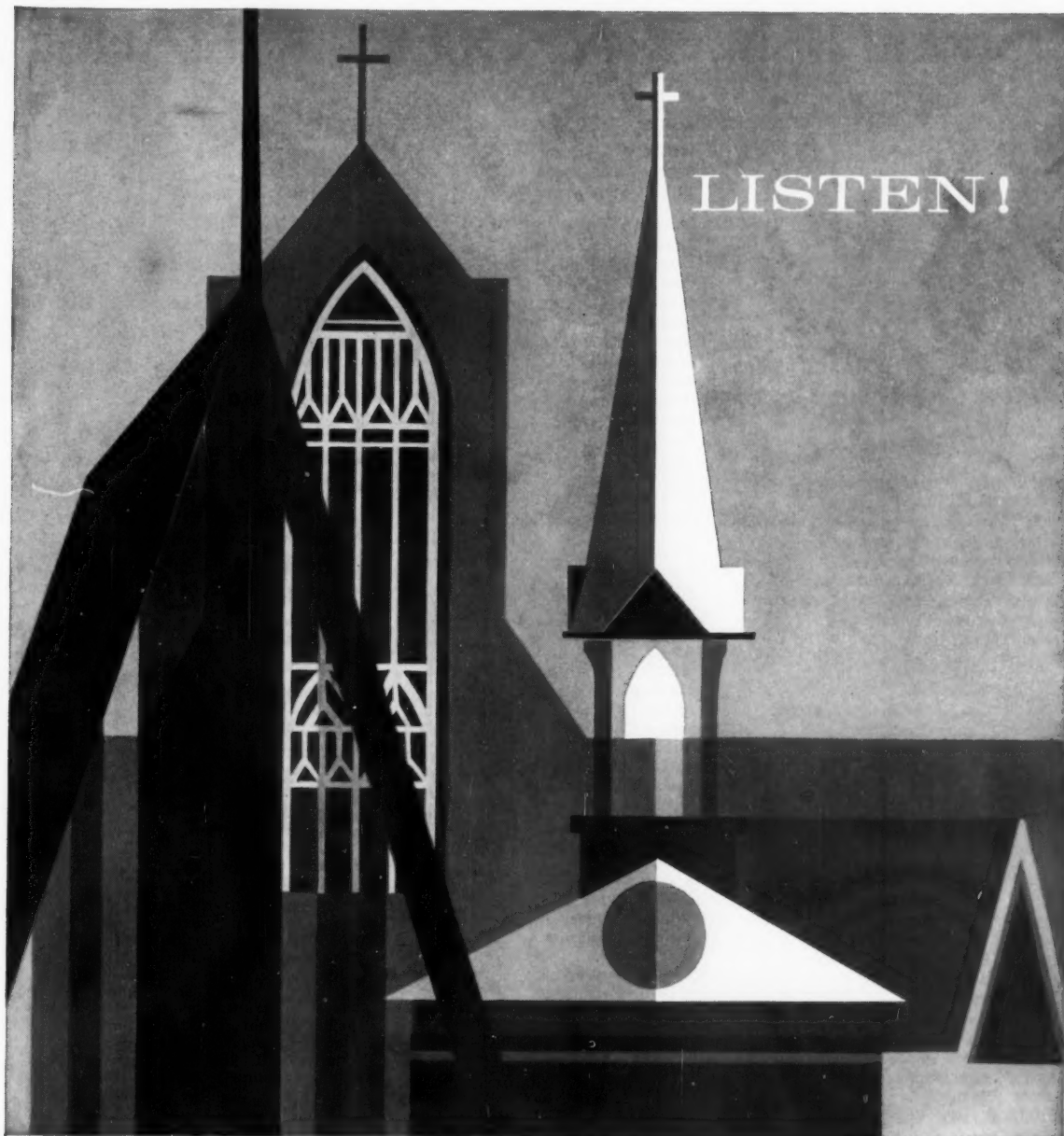
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Contemporary Music for the Church and Synagogue

This month, the American Composers Alliance joins with The American Organist in presenting a special issue devoted to significant and timely articles and other information pertaining to the status of contemporary music in this country today, in the church and synagogue.

All articles have been furnished by the American Composers Alliance, specifically for publication in this issue. The American Organist expresses its special gratitude to these writers who have made impressive contribution for the benefit of the countless thousands who will read what they have written.

On another page will be found a short historical resumé of the American Composers Alliance, as well as a complete listing of officers and members of this organization; finally, will be noted an exhaustive listing of American Composers Alliance composers, with their works, and reference to publishers.

You are urged to make special note of both articles and advertisers in this issue, many of the latter having devoted their space this month to the purpose of this issue. The American Organist is most happy to serve you in this manner.

The Editor

Composer to the Church — A New Post?

THOMAS CANNING

The significance of music in the United States is impressive in relation to the active musical culture of our time. Apart from the important spiritual and social values involved, a brief reflection reveals that in number of participants and number of compositions performed, few other fields present such imposing numbers as churches, synagogues, and programs of church-affiliated organizations throughout the country.

The sustaining of this extensive activity places a heavy demand upon the sources which produce the music, and the supplying of this demand brings the church's interest in music into immediate and reciprocal contact with our general musical culture. The points of contact and the contact and the conditions involved in this propinquity become the specific channels through which contemporary music can be drawn into the service of the church.

Often in the past, circumstances in the musical life of the church in relation to the composer's proximity, ability and dedication have been so favorable as to permit the formation of rich, productive companionships. These fortunate junctions brought into existence a tremendous amount of music having inestimable value not only to the church, but to contemporary culture and to succeeding generations.

As in earlier years, many situations exist today which make it possible for the composer to spend part of his time and energy writing music for the church. There are outstanding composers among organists, choir directors, along with musicians associated with the church, who manage to write music for use in their fields. Other composers, occupied principally in teaching and writing music not primarily intended for church use, accept commissions and compete for prizes and awards. The supply of new compositions from these composers helps to meet the demand for church music and creative musical thought.

The church organist-composer, although writing a considerable amount of music, still must find time to engage in other activities connected with this work, while the professional composer is under the pressure of diverse commitments and duties. This impedes the mutual contact of church and contemporary musical thought. The writing of sacred music is but one of many outlets for the composers. Both he and the church maintain too little contact for involvement. As a result, the composer may not be fully enough absorbed in the specific problems to give his best work.

Ours is an age of new proportions, a time of adventure in the excitement of creative discovery, a day in which circumspection is disturbing. In keeping with this zestful spirit, a means suggests itself whereby worship through music could be enhanced with distinction. Favorable circumstances could transform the tone of the contemporary composer's work for the church from the soft glow of relatively limited output under strain, to the white heat of inspired composition, notable in quantity and quality.

We would now call the architects of music—the composers themselves—and offer to certain of them—as few as two

or three at first—limited tenures as composers-in-residence for the participating church and its immediate needs under conditions permitting him undisturbed attention to composition alone. In this way his talent would be joined for a time with an inspiring channel of expression that would have at its best a production potential equal to or surpassing that of the past.

Here, much like the musicians of old, living virtually within the walls of cathedrals, he would reside as an active, practising architect of sacred art, unfolding one after the other, season by season, new works *ad Dei gloriam*—a dedicated servant, a worker in beauty, a "composer to the church."

Many ideas arise about the nature of a post of this sort and require considerable study. It might be established in full by an individual church, as, perhaps, a memorial. It might be initiated through the national headquarters of a denominational church body, or be placed in operation on a plan similar to that of the most distinguished grants and fellowships now existing in music and the other fine arts. Ways could be found for the tenures to be set up on an inter-denominational basis, and perhaps a rotating geographical plant could be devised for their location.

The responsibility of such a post would be great, and the "composer to the church" would have to work hard. His obligations would provide an acid test of his fecundity and present a direct challenge to his ability to employ the finest and most appropriate techniques in the musical forms he would work with. He would participate closely with the clergy and church musicians in drawing up plans to be completed during his tenure, and he would compose such liturgical and occasional music as might be decided upon in connection with the worship and educational programs of the church: services and occasions in the sanctuary, and children's programs in the church school. This music would be of interest to publishers, who, knowing that it had been tried out in a practical way, could more easily decide which pieces might be most suitable for publication.

The "composer to the church" would have to possess a strong personal inclination toward this sort of work so that he would always find inspiration in his task and experience genuine pleasure in seeing his successive compositions come to flower. He should be disposed to live with his family in the congregation for a year or so, to get to know them and be "their composer."

If he were able to live and work happily in the midst of the people, and, like Leonin and Perotin, the Gabriellis, and Bach, judiciously build a colorful new music upon the familiar old, an unique excitement could develop in the church community in anticipation of the message each of his new works would bring. Without question, many people would receive inspiration and help from his music, particularly if it were found to be intelligible and stirring; and by reason of their proximity to its source, many people hearing this music would gain a deeper interest in the techniques employed in its creation.

Through this new post, there could arise a distinct line of composers, each purposefully diffusing his own colors and designs into the music—colors and designs which would at the same time be a part of the general musical culture
(Concluded on page 20)

Mr. Canning is a recognized composer of music in many areas, is a member of the faculty of the Eastman School of Music of the University of Rochester, New York.

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Music and the Catholic Church

JOHN LESSARD

For many years the Catholic Church has tried to define through official pronouncements the role music should play, and what kind of music could be used in church services. Sometimes these documents specifically state what music and what techniques can be used, and while these become outdated, the pronouncements are generally in agreement as to the character and the functions of the music.

The first of these was written by Pope John XXII in 1324-25, presenting a simple and direct pattern which has continued to this day.

CONSTITUTION OF POPE JOHN XXII

The competent authority of the Fathers has decreed that in singing the offices of divine praise, through which we express the homage due to God, we must be careful to avoid doing violence to the words, but must sing the melodies of a calm and peaceful character with modesty and gravity. For it is written: "... from their lips came sweet sounds." Now, sounds are truly sweet when the singer, while speaking to God in words, speaks to Him also with his heart, and this, through his song, arouses the devotion of others. It is to arouse the devotion of the faithful that the singing of psalms is prescribed in the Church of God.

For this reason, too, the day and night offices, as well as the celebration of the Mass, are sung by the clergy and by the people to melodies which are grave, yet varied, and thus, while pleased by its diversity, we are charmed by its gravity.

Exponents of a new school think only of the laws of strictly measured time, composing melodies with a new system of notes; and they prefer these to the ancient, traditional melodies of the Church, which are sung in semi-breves and minims and with gracenotes of repercussion. By some, the melodies are broken up by *hoctis* (2 parts), triplis (3 parts), motectis, with a dangerous element produced by certain parts sung on texts of the vernacular.

All these abuses have brought the basic melodies of the Antiphonal and Gradual into disrepute. These composers

Mr. Lessard, the recipient of a Guggenheim Fellowship in 1946 and a grant in 1952 from the National Institute of Arts and Letters, now lives on Long Island, where he devotes his time to composing and teaching. He has said of composing, "The composer's responsibility is . . . to find those few notes which when put together will be a delight to all who hear and love music."

know nothing of the true foundation upon which they must build; they are ignorant of the Modes, incapable of distinguishing between them, and cause great confusion. The number of the notes in these compositions, conceal from us the plain-chant melody, with its simple, well regulated rises and falls which indicate the character of the Mode. These musicians run without pausing, they intoxicate the ear without satisfying it, they dramatize the text with gestures, and instead of promoting devotion, prevent it by creating a sensuous and indecent atmosphere. . .

However, we do not intend to forbid the occasional use—principally on solemn feasts at Mass and at divine office—of certain consonant intervals superposed upon the simple ecclesiastical chant, provided these harmonies are in the spirit and character of the melodies themselves, as for instance, the consonance of the octave, the fifth, the fourth, and others of this nature; but always on condition that the melodies remain intact in the pure integrity of their form, and that no innovation take place against true musical discipline; for such consonances are pleasing to the ear and arouse devotion, and they prevent torpor among those who sing in the honor of God . . .

It is interesting to note that the regulation specified in the above pronouncement for holding Church music to the familiar, has continued through the centuries:

DECREE ON SACRED MUSIC BY THE SACRA VISITA APOSTOLICA (July 30, 1665)

4. To sing with a solo voice, whether high or low, a hymn or a motet, in whole or in large part, is forbidden. . .

5. The words of the breviary and of the Missal, as well as those taken from Holy Scripture and from the writing of the Fathers, must be put to music exactly as they are, without inverting their order, without alteration of any kind, nor the insertion of extraneous words. . .

ENCYCLICAL LETTER OF POPE BENEDICT XIV (February 19, 1749)

1. Chant arouses devotion, and when well rendered, it gives greater joy to devout persons than figured music.

6. Apart from the organ, the instruments which are tolerated are stringed instruments . . . Those which are forbidden are timpani, hunting horns, trumpets, oboes, flutes, salteri, mandolins, and in general, all instruments which are theatrical in character.

MOTO PROPRIO OF POPE PIUS X ON SACRED MUSIC (November 22, 1903)

. . . The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good. . . Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it . . .

. . . As singing should always have the principal place, the organ or other instruments should merely sustain and never oppress it.

INSTRUCTIONS ON SACRED MUSIC BY POPE PIUS XII (September 3, 1958)

. . . Worthy of high esteem and due cultivation, is the type of music, which because of its very character, cannot be permitted in liturgical services, yet serves to awaken religious sentiments in its hearers and even furthers the cause of religion. It is therefore rightly and deservedly called religious music.

The proper places for the performance of such religious music are concert halls and theaters or convention halls, not Churches sacred to the worship of God.

These quotations give an idea of the official attitude of the Church on its music. It is obvious that the attitude has not been strictly adhered to throughout the centuries, and yet it has been used, from time to time, and is being used as an aid to those who wish to conserve Church music within its traditional course.

Actually, following the 14th century pronouncement, Gregorian chant is the only style which has been completely accepted by the Church for its liturgy, although the style known as "polyphony," in the 15th and 16th century sense, has some degree of acceptance. These generalities do not hold for specific communities as will readily be seen from the observations of Father Ashley Pettis.

However, while the Church seems to want no other music for its liturgy, it welcomes all religious music in any style which is to be played in a concert hall. A composer of religious music will have more success, I believe, if he writes for the public of the concert halls. The *Symphony of Psalms* of Stravinsky will always get more performances than his Mass. The *Missa Solemnis* of Beethoven and the religious music of Haydn and Mozart have many more performances at concerts than in religious services.

Contemporary Music in the American Synagogue

HERMAN BERLINSKI

Musicians are all too often inclined to consider liturgical music from a purely musical point of view. Actually, one may distinguish two kinds of composers of religious music. The first is a composer who starts with a highly subjective notion of musical esthetics which he applies to the religious text. His effect can often be forbidding, and under certain circumstances even shocking, to a congregation of worshippers whose receptiveness is determined primarily by their religious needs, not a desire to transfer the concert hall into the synagogue.

The second type of composer will start with the text as the basis and attempt to create music which in close coordination with the text seeks to express the *totality* of the religious experience. This type of music, impressive though it may be, often lacks the character of the liturgical and tends to eschew the well-established rules of the liturgical procedure. In either case the creative musician might find himself out of tune with the congregation and the clergy.

In the field of non-liturgical music, this may be of little concern to the composer. Here he is, after all, addressing himself to an anonymous audience and can afford to be oblivious to the possibility of acceptance or rejection of his work.

The church or synagogue composer, however, operates under a different set of objective conditions. His audience is not an ordinary audience. It is a congregation, assembled for a specific purpose and unified by a commonly shared belief. The composer is, therefore, if we may put it in the language of Martin Buber, in a "dialogical" situation with a group of his own choice. He "knows" his audience. The "dialogical" situation commits the composer. It compels him to use an idiom which he shares with the congregation.

The role of the Cantus Firmus in the music of the medieval and Renaissance periods should be considered less as a technical musical device than as the common value linking the composer and his audience. Similarly, in Jewish music the use of traditional melodies is apt to function as such a common bond.

Does it follow that synagogal music ought to consist of continuous use of such traditional elements? Is the composer to be nothing but an arranger of traditional tunes? And must, for the sake of the "dialogical" situation, everything be projected on the lowest common denominator as regards musical taste and esthetics? A congregation, though unified in the above sense, is not a homogeneous body. The younger members of the congregation, especially, are college educated and, to a remarkable extent, conversant with the art music of the 20th century. The ear and mind that has been stirred by the music of Stravinsky, Bartok, Schönberg

and others is not easily satisfied with the inept settings of many "arrangers of traditional tunes," who have come to regard themselves as composers.

In preparation for the publication of this issue, a questionnaire was sent out to a select sample of the clergy of the Reform and Conservative branches of Jewish religious bodies in the United States to ascertain their attitude toward attempts to introduce contemporary music in the synagogue service.

In addressing itself to the clergy, this department hoped to obtain an expression of opinion on some aspects of these problems. While we received numerous statements from representatives of the Reform movement, only one reply was received from a rabbinical authority in the Conservative movement, which referred us for expert advice on the problems of music in the Conservative synagogue to the professional musicians working within this particular framework.

As we had opportunity to state before, in previous articles in this magazine, the Conservative movement has not as yet developed a distinctive approach to its musical problems. There are some Conservative synagogues which have been in the forefront of encouragement of contemporary music and many others which hardly differ in their musical practice from the rituals of the Orthodox synagogue. Little wonder that their clergy was so reluctant to respond with a statement that might be interpreted as representative for the whole of the Conservative movement.

Nevertheless, one may say that the musical practices of both the Reform and the Conservative movements are in a state of flux, with the Conservative movement increasingly inclining to an inclusion of contemporary expression of music, even as it has long accepted such modern architecture as the newly created synagogue designed by Frank Lloyd Wright, near Philadelphia.

The Reform movement has in many instances seen modifications—it has reinstated the traditional position of the cantor and has become increasingly cognizant of the value of traditional melodies as a basis for both congregational chants and religious art music. It is with considerable satisfaction that we cite here from among the many positive statements on the use of contemporary music in the synagogue from the Reform group.

It is not often that the composer, particularly the Jewish composer, who in the past felt inhibited in his creative expression by so many rabbinical restrictions, finds himself encouraged by the rabbinical representatives of the Reform movement in America to create in the spirit of the Psalmist to "Sing a new song unto the Lord."

Rabbi Malcolm H. Stern, who serves as chairman of the committee on Synagogue music of the Central Conference of American Rabbis, writes as follows:

"Music has always been an important part of Jewish religious and secular life. As we have endeavored to show, the Central Conference of American Rabbis, in keeping

Mr. Berlinski, a TAO staff writer, is a recognized authority on Jewish synagogal music in this country, will be remembered for his series of articles in past issues of this magazine.

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ing with its policy of meeting the needs and enlarging the vision of its laity, has encouraged and will continue to foster the creation and dissemination of music."

Temple Emanu-El has always been in the forefront in the performance of new liturgical music. Its late director of music, Lazare Saminsky (see article, December 1959 issue of TAO), had invited many young American composers, Jewish and Gentile, to contribute to the service music of the Temple. His efforts in this direction were always supported by a sympathetic clergy and the choir committee of the Temple itself. Dr. Julius Mark, Senior Rabbi of Temple Emanu-El, writes as follows:

Ever since the destruction of the Temple by the Romans in the year 70 of the common era, music in the traditional Synagogue was limited to the cantillation of the Torah and the unaccompanied chanting by a cantor, sometimes with the assistance of a male choir.

The reasons given were threefold. First, the playing of a musical instrument on the Sabbath, Holy Days and festivals is forbidden. Second, since we are in exile and mourning over the destruction of the Temple, music in general is forbidden, except at weddings. Third, the organ in particular is a Christian religious instrument and its use is forbidden by the principle of the Hukat Hagai.

Credit for the restoration of music in the modern Synagogue belongs to the Reform movement, which replied to the arguments of the traditionalists by showing that musical instruments were definitely used in connection with worship conducted on the Sabbath, Holy Days and festivals in the Temple in Jerusalem, by its insistence that Jews are not in exile when they live in democratic countries where they enjoy all the rights of citizenship and by proving that the organ, or an instrument like it called a Magrephah, was used in connection with the Temple Services. In fact, the early Christian churches refused to use an organ, because it was considered a Jewish musical instrument.

From its very beginning, Reform emphasized music as an important part of worship. The ritual itself was so arranged as to encourage frequent participation by the cantor and choir, with organ accompaniment. True, too much of the music in the early Reform Synagogues was borrowed from the opera and the concert stage. In recent years, however, an important group of Jewish composers has been enriching our worship by re-discovering old and half-forgotten Hebrew melodies and also by introducing so-called modern music.

I am pleased to say that New York's Temple Emanu-El has always encouraged the creative efforts of young Jewish composers by including their works in our regular worship as well as by providing audiences in halls outside of the Synagogue. There are, to be sure, many members of Congregations who are not happy when they hear unfamiliar music at worship. On the other hand, good music, particularly when it is tuneful, becomes familiar when it is heard several times.

Of importance is this statement by Dr. N. Perilman, Rabbi at Temple Emanu-El, New York. Dr. Perilman's views are farsighted, liberal and eminently practical:

"I am always happy when new compositions appear in the world of religious music. While I am not always able to understand the very modern works, I am happy that composers are moved to express themselves in religious forms. Too few congregations encourage such efforts, largely because their musical organization is too limited in scope or too bound to traditional patterns.

"It would seem to me to be highly desirable, almost necessary, that large congregations assign a reasonable portion of their musical budget to the creation of new religious music. Even when it cannot be utilized in worship, it could be presented to the congregation at some special musical presentation.

"If it is true that revelation did not end with the ancient in other areas than concern religion, it should be equally true that musical inspiration has not ended. While there is something very comforting and moving about familiar traditional music in church and synagogue, there is a danger that constant repetition will rob the music of its inspiration.

"One area cries out for immediate help, and that is music for use in the religious school. New work must be done to make singing a vital part of children's services. This seems to me to be hampered by the difficulty of music, its unfamiliarity to the ear of the child and the over-formalized character of the texts that are utilized. Composers who ignore this field because it does not seem to them to be serious are missing a great opportunity to reach a most vital area of religious life.

Dr. Bertram Korn, Rabbi at Keneseth Israel, Elkin's Park, Pennsylvania, is not only a man of ideas. Under his inspired leadership and with the help of his highly gifted and devoted music director, Frederick Royce, Keneseth Israel has become one of the important centers of contemporary synagogue music in the United States:

"If a creative artist wants his work to be used, it will not be used anywhere so much as in the religious school and by young people. The music will, of course, have to be simple and singable, and the lyrics will have to deal with values that children will want to express in song."

"Synagogue music in the past grew over a long period of time, unconsciously, informally, as an expression of the people's piety, but deeply influenced by the musical patterns of Eastern Europe and of the Moslems. Today, more composers, including geniuses, like Darius Milhaud and Ernest Bloch, are dedicating their talents to the creation of contemporary Jewish music, than one could

(Concluded on page 20)

THE AMERICAN ORGANIST

MARILYN MASON

THE FRESNO BEE — April 25, 1960

Miss Mason's Organ Recital Captivates Audience

By Fred E. Dempster

Associate professor of music, Fresno State College

The local chapter of the American Guild of Organists has been fortunate in its choice of artists for the current organ recital series. Marilyn Mason, in her recital in the Church of the Brethren yesterday afternoon, came up to the standard which is making these programs an important segment of Fresno's musical life.

Handel's Concerto in F major was played with an excellent sense of style and musical logic. In the two fast movements Miss Mason displayed a sure technique, a sound knowledge of registration, and, above all, a compelling rhythmic sense which obviously captivated the audience.

Almost everyone knows about the music Haydn wrote for a musical clock, but few have heard it. Miss Mason's performance made one wonder why these little pieces are not done more frequently. The effect of the "little whistles" is amusing and the variety contained in this suite is far greater than what might be expected in music written for a mechanical wonder.

Bach's massive Prelude and Fugue in D major was successful on three counts. The virtuosity of the artist was ample for the test; the possibilities of a small organ proved completely adequate, and, most important, the music itself was satisfying to the last degree.

The three contemporary pieces were more interesting for the various effects obtained from the instrument than for the music itself. A seemingly unending variety of combinations kept the interest alive even though the musical thought was less than profound. The Toccata from Creston's Suite as an exciting work to end a fine program.

It is unfortunate that these organ recitals must be given in churches since this limits the possibilities of audible expressions of approval by the audience. Perhaps the organists' guild and the churches might agree on a policy concerning applause on these occasions.



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(Continued from page 18)

possibly imagine.

"This is not to derogate the conventions of the past. It is to point up the eagerness of Jewish musicians today to express their love for Judaism through their own composition. Never before has this area of Jewish life been so richly endowed and so fruitful.

"There is no reason for embarrassment or shame when we speak of the achievements of our own American Jewish craftsmen and artists, architects, composers and musicians. I am very happy that you have written to me about my interest in modern synagogue music. Our congregation and I, myself, as its spiritual leader have sought to encourage in every way possible the presentation of modern compositions of synagogue music.

"We believe that the worship of God must be a continually creative experience and that religion cannot look back only to the past. We must speak to God in words and hymns and ritual music of our own contemporary idiom. In our music festivals we have sought to concentrate the attention of our congregants and friends not only on the music of the ages but also on the music being written today for the synagogue. We heartily support all efforts to encourage contemporary composers to give themselves wholeheartedly to the task of worshipping God through their talent."

Rabbi Louis I. Newman of Congregation Rodeph Sholom, New York, underlines the necessity of a synthesis between the ancient traditions of Israel: The Temple—The Synagogue—Medieval Mysticism—Hassidism—and finally the concepts of religiosity as formulated by Martin Buber. Music, according to Dr. Newman, has always played an important part in all these spiritual manifestations of Judaism:

"There is a line in the Zohar, a classic book of Jewish mysticism, to the effect that 'there are halls in Heaven that open only to song.' The role of music in the worship of the ancient Temple and of the synagogue which succeeded it as the Jewish house of worship after 70 C.E. is to well known to require emphasis here.

"Through music an attempt is being made to give warmth, vigor and color to the Liberal Order of Worship and to encourage the aesthetic and emotionally appealing elements in contemporary religious life. It is not enough that in a modern house of prayer, the worshipper merely sit in silence while the preacher delivers his discourse.

"There must be an opportunity for the release of his feelings and sentiments awakened by congregational and community cooperation under the auspices of the spirit.

"The dull, drab, prosaic aspects of so much of church and synagogue life today must give way to the dynamic, culturally satisfying forms which music at its best can provide. To paraphrase the words of a Jewish writer, every letter of the Religious Law must be a note of music, and every worshipper a singer before the Lord.

"The enrapturement and ecstasy of the great spiritual group known as the Hassidim, whose writing Martin Buber has helped bring to the Western world, must be captured by our generation. All praise then to the singers, composers, organists and musicians who in our time are stimulating the great rebirth of liturgical and congregational music in all religious denominations."

Finally, this statement of Dr. Judah Cahn, Rabbi of the newly founded Metropolitan Synagogue of New York. The music committee of this synagogue is planning a very ambitious program of contemporary synagogue music. Dr. Cahn also stresses that the music of our generation for all its contemporary aspects must go back for its roots to the traditional elements of the past.

"Religion must deal with contemporary life, for it is a moral code and a spiritual outlet for today as it was yesterday. Hence the great ethical principles of our forefathers are re-interpreted in terms of present day needs and values. Music is an important part of our worship service. But just as our religious belief seeks to link the great traditions of the past to the present, so our music program, too, combines the traditional music of ancient Biblical Israel with the best music of our own time."

As a composer myself, I lay no claim to objectivity and inclusiveness in surveying the musically creative forces at work today in the American synagogue. In fact, no such claim could in honesty be made. This much may be said, however: By the turn of the century, the American synagogue was in such a need to emancipate itself from the fateful heritage of its music, chiefly of Germanic origin,

(Continued from page 14)

around him. Because the work during his tenure would be closely linked to the church and to the life of its community, each composer who had not previously been in touch with church music, would come to know to what extent the musical needs and interests of the church might best be served.

Furthermore, the steady accumulation of these experiences would eventually result in the assembling of a body of specific knowledge of great value to the church, and to many other composers and students of music. As this knowledge grew, the channel of exchange between the church and contemporary musical culture would become

that it gleefully accepted and performed works by Jewish musicians who, while at least familiar with the traditional melos of the synagogue, had turned into composers with but the barest artistic equipment to justify such undertakings.

To be sure, their music still has a familiar flavor to the congregation, at times a precious dignity, but its meanings are for the most part parochially limited.

It was with Ernest Bloch, Darius Milhaud, Joseph Achron, Frederic Jacobi and Lazar Saminsky that Jewish composers for the first time succeeded in creating a synagogal style which is valid from the viewpoint of Jewish liturgy, eminently contemporary in expression, and, by virtue of superior technical competence and artistic resourcefulness, universally meaningful. Their influence on American composers of the younger generation cannot be overestimated. They may properly be regarded as the founders of a movement which is yet to come to its full fruition.

Space does not permit mention of all the composers presently active in the American Synagogue, but the student of Jewish music will find rewarding returns in the works of Heinrich Shalit, Lazar Weiner, Isadore Freed, Julius Chajes and Herbert Fromm. Many composers of the AMERICAN COMPOSERS ALLIANCE have written for the synagogue.

From a quantitative standpoint, their work has not been of size large enough to permit a clear delineation of their liturgical style. All the same, a closer examination of some of the works of Hugo Weisgall, Ellis Kohs, Yehudi Wyner, Miriam Gideon and Ezra Laderman does show that each is approaching the problem of synagogal music in a highly individualistic way.

Closer involvement with the practices of the synagogue may yet result in future works which will stand favorable comparison with the work of the above-mentioned founders of the modern movement in Jewish religious music in this country. George Rochberg and Samuel Adler, both highly talented composers, have contributed to American synagogal music. Adler, son of a cantor-composer, has an innate flair for the traditional melody and a freshness of approach which promise works of great significance. George Rochberg's extremely sensitive setting of the 23rd Psalm is, in this writer's judgment, an outstanding example of advanced contemporary Jewish music. His style might still cause some difficulties within the framework of the liturgy, but experience has shown that they are not insurmountable. Many congregations have shown an increasing willingness to listen sympathetically to at least one or two contemporary works within the framework of an otherwise traditional service.

The latter device of non-homogeneous programing has much to recommend itself. It permits the congregation to find itself on both familiar and novel grounds during the service. This approach may not be satisfactory to everyone, of course. Perhaps the arrangement suggested by Dr. Perelman of Temple Emanu-El, New York, of the synagogue opening its doors to the performance of contemporary liturgical music at concerts which are free from the liturgical situation, might be more appealing.

This would give the congregation an opportunity to listen so such music in a frame of mind divorced from religious ritual. It may well be that compositions which prove to be meaningful will eventually find their way into the regular liturgical-musical part of services.

The fact is that many synagogues have already adopted such practices, and it is not surprising that many of the younger American composers of the Jewish faith are turning towards the synagogue for their creativity expressions. For the synagogue of the 20th century has come to assume the role of generator not only of religious, but of cultural and artistic values as well.

wider and deeper. If composers were heartened by this unmistakable call for their dedication and skill, they would turn their finest work to the service of the church.

The "composer to the church" is a new post. The union could be strong and the reciprocity intense and rich, for always. . .

"theology and music unite and move hand in hand through time, and will continue eternally to illustrate, embellish, enforce, impress, and fix, in the attentive mind, the grand and important truths of Christianity." (Andrew Law: *Essays on Music* (1814).

Will the "composer to the church" appear? It is possible. We could hope for it.



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Art for the Lord's Sake

ROBERT ELMORE

The problem of contemporary music in the church must be related to the problem of church music in any age. Is music essential at all? And, if it is used, what kind of music serves best as an aid to worship?

To answer the first question honestly, I must admit, unhappily, that music is not essential to the worship of Almighty God. "God is Spirit, and they that worship Him must worship Him in spirit and in truth." These are the words of Jesus, and with them, He cuts through all our liturgical pretensions. If music is non-essential, neither is stained glass, ornate Gothic architecture, or a preacher who delivers a stirring oration from a carved pulpit essential. I think it important to establish this at the outset. Worship is spiritual and wholly dependent on the Holy Spirit of God and the receptive mind and heart of the worshipper.

With this clearly understood, let me continue. There is ample Biblical precedent for the use of music in the service. Throughout the history of Christianity, music has always accompanied its great moments. We are told that the morning stars sang together at the creation of the world, that the Children of Israel sang a song of thanksgiving after their triumphant crossing of the Red Sea, that Christ Himself sang a hymn with His disciples at the Last Supper, and we can feel the thrill of the Song of the Redeemed in the book of the Revelation of St. John the Divine.

One of my favorite uses of music in the Bible tells of singers that preceded the armies of Israel into battle, not as some irreverent people might imagine, to frighten the enemy to death (as some church choirs you may have heard), but to sing praises to the Lord with confidence in the victory that He will give.

It has been my experience that church congregations are little different from concert audiences in their reaction to music. Both groups are composed of a "mixed multitude," those who violently object to new, unfamiliar music, and those who enthusiastically welcome it. The obvious difference is that the concert-goer is interested primarily in the music, while the church-goer is interested in worshipping God.

It is of interest to note that objections arise not because of the contemporary quality of the music, but because of its unfamiliarity. Pre-Bach music can be as "new" to a church member as something written last month. Since the average listener is most accustomed to the music of the

late 19th century, composers and publishers continue to turn out reams of practical, sometimes well-written, but hardly original music, in a Mendelssohnian vein.

To me, after spending many years in the service of church music, it is the church musician who is at fault if he gets in the rut of using 19th century music exclusively. There are obvious advantages in doing so: no unusual problems are presented to the average choir, probably no one in the congregation will be disturbed and, of course, the choir director won't have to study very intensely to master it.

But if we are satisfied with this easy way out, what a great deal we miss, how much beauty and artistic truth we will lose to ourselves and our congregations. As the Bible exhorts the Christian preacher to teach "the whole counsel of God," why should not the Christian church musician perform the whole rich heritage of church music, from the very earliest to the most contemporary?

There is an attitude in some church circles that music, to be truly worshipful, must not excite or disturb, that it should always be a soothing, background music, a sort of spiritual Muzak. I oppose this attitude completely. While a soothing background may be part of music's role in the church, it is, I submit, a very small one. Comfort and consolation, while important parts of Christianity, are surely not all of it. "The whole counsel of God" is much more than this. It includes inspiration, exhortation, the previously mentioned exultation and, occasionally, words that will shock us from complacency to a sharper awareness of our relationship to Almighty God and our fellow men. Therefore, music must have the same wide range.

Fine church music is being written today. It is up to each organist and choirmaster to make use of it. In a Philadelphia church I had the privilege of presenting that city's first performances of many new anthems and cantatas, and found them useful, as well, for repeat performance. I met with little opposition, though I was careful to alternate the new with established favorites.

At present I am serving a Moravian congregation in Bethlehem, Pennsylvania. The history of the Moravian church has been linked with an enormous and inspiring tradition of great music which has only recently come to the attention of the general public. It is a tradition that is receptive to new and different music. When I first came to Bethlehem, I discovered, to my pleasure, that the church had initiated a composition contest in honor of its church anniversary. The winner, the distinguished American and ACA composer, Ulysses Kay, wrote an excellent and unusual anthem of a calibre that has made it a valued part of our repertoire.

From this encouraging beginning, I have continued to
(Concluded on page 28)

Author Elmore, organist and choir director in the famed Central Moravian Church, Bethlehem, Pennsylvania, and composer of many choral and instrumental works of distinction for the church, is well known to TAO readers. He enjoys a wide reputation, both as composer and as recitalist.

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Contemporary Church Music

ALBERT C. RONANDER

Musicologists, in evaluating contemporary church music in terms of repertoire and new creative expressions, have almost universally been adversely critical. Paul Henry Lang has said, for instance, that "most of the output of the last three or four generations is watery, inept, saccharine and devoid of artistic integrity . . . [that church music is characterized by] cheap, tinsel-studded harmonies and melodies." (Paul Henry Lang, *THE MUSICAL QUARTERLY*, October 1945, Vol. XXXI, No. 4, p. 534).

Archibald T. Davison declared that "we face the phenomenon of a church music that is utterly static . . . Our churches are literally asylums for the harboring of the great army of apostles of musical mediocrity . . . The present state of church music is one to call forth neither pride nor optimism." (Archibald T. Davison, *Church Music, Illusion and Reality*, HARVARD UNIVERSITY PRESS 1952, pp. 79-81.)

Percy Scholes, after considering some of the recent works of contemporary composers, urged organists to confine their efforts to the classic tunes of earlier ages. (Percy Scholes, *The Oxford Companion to Music, Ninth Edition*, OXFORD UNIVERSITY PRESS, London, 1955, p. 509.)

Such unanimity on the part of these and other distinguished critics might prompt one to conclude, that so far as religious music is concerned, our time is without any artistic or creative significance.

If it be granted that a large number of church-goers favor the trite and sentimental, that much of what passes for church music is mediocre and trivial; still, the harsh judgment of the critics and many lay people on all modern religious music, seems as justified as it is extreme.

That a substantial amount of religious music is being written today, only the uninformed would deny. That much of this is less than inspiring, most discerning listeners would quickly agree. But that religious music of an undeniably high order is being composed and heard in our time, appears to this observer to be so self-evident as hardly to require elaboration.

Church music for liturgical purposes may be considered under two major headings: *congregational song* and *choral-instrumental music*. The first refers primarily to hymns, chants, and responses sung by the congregation. It is the province of the laity, the means by which the congregation participates musically and actively in the liturgy of the church. The second heading deals largely with the choir and organist; trained musicians lending their support in

corporate prayer and praise. It may not be inexact to designate one as an *act of worship* and the other as an *aid in worship*. Hymns are, inherently, expressions of praise or affirmation of faith which the people offer to God. Anthems and choral selections, organ accompaniment and interludes, are essentially means whereby worship is provided with an appropriate and reverent setting.

One is an offering of praise and prayer to God *by* the people, the other, an offering to God *for* the people. Whether this distinction is valid or not, it is unquestionably true that the music appropriate to each is distinctive and different.

There is a third category which might be called, for want of a better name, religious concert music. This type is designated sacred music because of its usual association with a Biblical text, story or theme. It often is too lengthy, difficult, or elaborate for performance in a regular service of worship, although a church setting is preferable. The masses and oratorios of Bach, Handel, Haydn, and Mozart are prime examples from an earlier period. A number of such works have been written during this century, with extensive use of dissonances, tonalities, and the free rhythms of contemporary music. Ranging over a wide spectrum of musical styles, they testify to the creative vitality of much contemporary religious music. Among these, the following could be mentioned as typical:

Honegger: **King David**; Stravinsky: **Symphony of Psalms** and **Lamentations of the Prophet Jeremiah**; Vaughan Williams: **Mass in C**; Thompson: **Peacable Kingdom**; Harrison: **Mass for Mixed Chorus**; Britten: **Te Deum and Canticle II, Abraham and Isaac**; Killmayer: **Missa Brevis**.

Of the two major types of church music, hymnody and choral-instrumental music, the former undoubtedly holds a more universal and primal place. Worship without the rich accompaniment of organ and choir can be threadbare and thin, but worship which reduces the congregation of believers to passive listening is theatrical and sterile.

Hymnody probably has always exhibited both the best and the worst in church music. The chorale tunes of Luther's day are certainly among the treasures of the church's heritage of music and song. They inspired the creative powers of Bach, Beethoven, Mendelssohn, and Brahms to some of their greatest endeavors. Much that was written during the period of the revivals in the last century is of quite a different quality—frequently having routine melodies, stereotyped harmonies, swingy rhythms and tiresome refrains. Both types are to be found in most hymnals. During the last two decades, however, the major denominations have issued their own hymnals with hymntunes of improved quality in lieu of the commercial publishing-house hymnals and gospel song booklets. With the growth in ecumenicity, churches have grown to appreciate the wealth of hymnody, which results in an ampler and finer selection of hymns and tunes.

The Reverend Mr. Ronander is assistant to the secretary of the General Council of the Congregational Christian Churches, in New York City. Before coming to the Council in 1957, he was executive secretary of the Hymnal Committee of this church body—the committee which prepared the new Pilgrim Hymnal, published in 1958.



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Concurrent with this development, although not as pronounced, has been a growing interest in, and utilization of, some of the creative efforts of contemporary composers. The tunes of Ralph Vaughan Williams, Geoffrey and Martin Shaw, Gustav Holst, Winfred Douglas, T. Tertius Noble, Graham George, David McK. Williams, Healey Willan, are a few.

They are winning acceptance in some of the better, more recent hymnals. If these are still few in number in proportion to 19th century contributions, it is in part because a hymnal lasts nearly a generation. Further, since most congregations tend to be musically conservative, preferring the old to what is unfamiliar, changes can only be made gradually. Despite these restrictions, however, new tunes are appearing in modern hymnals and are being accepted. As an example, there is increasing use of Vaughan Williams' magnificent tune, *Sine Nomine*, with the words of "For All the Saints."

For generations it was assumed that nothing could dislodge the setting of Joseph Barnby (*Sarum*) even though it contained musically inferior features, a flat, tedious melody, undistinguished harmonization, misplaced stresses on insignificant words and syllables, hackneyed modulations, and an anti-climactic concluding phrase. The Vaughan Williams tune has been given priority over the Barnby setting in most of the hymnals appearing during the past two decades, and when both tunes are given, *Sine Nomine* is usually given first.

Among other 20th century hymntunes, the following outstanding examples are increasingly gaining favor: *St. Dunstan's*, *King's Weston*, *Down Ampney*, *Langham*, *Cranham*, *The King's Majesty*, and *Ora Labora*.

In delineating the qualities of a good hymntune, some of these factors have to be taken into account:

1. The tune should be simple in character. Anything florid or ostentatious is out of place.
2. The melodic line should be distinct and sufficiently appealing to be independent of its harmony.
3. Both melody and harmony should rely primarily on the diatonic scale. Chromaticism belongs more in concert music or barbershop harmony, than to liturgical settings.
4. Rhythms should not be aggressive, assertive, nor call attention to themselves. If so, they do not belong in church music. It is for this reason, coupled with secular associations, that jazz is adjudged of dubious value in worship.

ship. The "Folk Mass" based on jazz idioms, of Geoffrey Beaumont, is interesting as a musical experiment but inappropriate as a liturgical selection.

5. Music with strong secular associations should be eschewed. "Londonderry Air," for instance, may commend itself to some as an acceptable tune, but it is invariably associated with "Danny Boy" to be used appropriately in worship.

6. The Melody should not contain abrupt or extreme intervals, nor jumps from a low to a high note. The range should remain within an octave.

7. Inasmuch as dissonance creates a restless, unsatisfied effect, it should be employed sparingly and only where the words invite such treatment.

8. Musical accentuation should be consistent with the points of stress in the text.

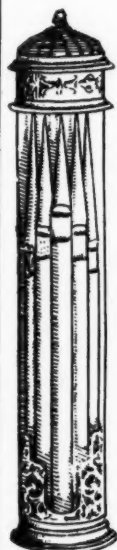
9. Hymntunes are not ends in themselves, they serve solely to heighten the beauty and meaning of the words and the spirit and inspiration of worship. When a tune gathers strength as it is sung, welding a congregation into united company of believers, lifting up a common voice in praise and adoration; it then fulfills its high purpose and merits the designation "good."

If the number of 20th century hymntunes is proportionately small, the amount of contemporary religious choral and organ music designed for liturgical use—much of it of superior quality—is almost unlimited. Any organist or choir director who restricts himself to 16th and 18th century music, however excellent such music may be, is not only stifling the artistic endeavors of contemporary composers, but is impoverishing worship itself.

In architecture it is recognized as senescent to slavishly follow the ecclesiastical forms of an archaic past; so with church music, when the ideals of Bach and Palestrina alone are acknowledged as acceptable in worship. Everything being written today deserves a hearing in worship, but the criteria of fitness and beauty are still applicable. The modern composers, with undeniable power and originality, are creating anthems, organ works, carols, motets, responses, melodies, arrangements, and harmonizations which worthily "sing to the Lord a new song."

One thinks of the music written to accompany ancient canticles and liturgical texts of the church by Leo Sowerby, Healey Willan, and David McK. Williams, as well as notable settings for Jewish synagogue worship by Ernest Bloch and Darius Milhaud; by means of dissonance and contemporary idioms, they have imparted a fresh spirit and heightened effect to old words.

(Concluded on page 27)



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Catholic Church Music Today

ASHLEY PETTIS

The official attitude of the Catholic Church on church music has long been clearly established. Its principles have been set forth. The *Motu Proprio* issued by St. Pius X reaffirmed the "discerning restoration of sacred chant as an integral part of the liturgy, to add to the splendor of divine worship . . ." Pope Pius XII also observed that the "sound prescriptions (of the above) cannot yet claim to be always and everywhere observed."

The late Pontiff was aware of a widespread lack of uniformity and fitness in musico-liturgical practices throughout the Church. He attempted to establish rules and procedures to standardize musical practice. It has been the experience of this writer that the diversity of customs, differing so radically in various times and places, make change appear very slowly, even when decreed by established authority.

A sampling of musical practices in the Church will help us understand fully their extent, nature and diversity as well as the influences which have made them what they are. Since liturgical practices depend primarily upon words, they should always be considered foremost. Yet, in fact, much religious music is not judged because of its text but because the music itself is appealing. And performance of it much of the time is concerned with projecting purely musical values rather than religious ones. Church music should have an appropriate "fitness" to the worship of God and in no place or time is "fitness" more important than in His worship.

I had the good fortune to hear several Pontifical Masses sung in Westminster Cathedral, London, during the centenary celebration of the Restoration of the Roman Catholic Hierarchy in England. I arrived there after study at the Pius X School of Liturgical Music in New York (autumn of 1950). The singing of the Westminster Choir seemed a fulfillment of the high ideals inculcated by the New York school. Not only was the singing of rare quality, but choice of material was completely in consonance with the ideal.

The choir possessed a technical precision, firmness of texture, and homogeneity of sound which afforded a refreshing aural experience. The tone had a certain reediness and resonance, quite unforced and natural; very different from the floating, seraphic serenity of the Paulist Choristers in New York. In the vast spaces of Westminster Cathedral, the voices of the choir, placed behind the main altar, carried adequately. Yet the singing never superimposed, but appeared to emanate from the very spirit of the Mass, rising with effortlessness and ease.

And of the music: the plainsong of the Mass responses alternated with selections from William Byrd, Victoria, Jacob Handl, Palestrina, George Malcolm, Tallis, and Peter Philips. These eminently appropriate polyphonic works were chosen not only for liturgical fitness, but to offer variety between unisonal and multi-voiced singing.

The contrast between the music heard in Westminster Cathedral and that heard later in Rome, was truly remarkable. Pius X gave considerable latitude in his *Motu Proprio* to the development of contemporary liturgical music, clearly stating what is more acceptable and appropriate both in past and in contemporary composition. In spite of this, we find music of present-day Italian composers of "church" music, carrying on inappropriate, outmoded operatic style, whose overstuffed harmonies might well be reduced by a prolonged diet of polyphonic pasta.

The Reverend Ashley Pettis, before entering the Catholic priesthood, was a concert pianist; founder-director of the Composers' Forum; faculty member of the Eastman School of the University of Rochester, Sarah Lawrence College, Columbia University, California School of Arts and Crafts, Manhattanville College, St. John Vianney Seminary; former editor of the San Francisco Argonaut; composer; author of books, periodicals, hymns; and contributor to Grove's "Dictionary of Music and Musicians." Father Pettis is now chaplain of Mount St. Mary Hospital, Nelsonville, Ohio.

It might be contended that the composers who were "great masters" set the pattern of writing music too lengthy and too dramatic for liturgical use. But Bach, in the "Mass in B minor"; Verdi, in his "Requiem"; Beethoven, in the "Missa Solemnis," to mention a few, were creating good music. Such frequently heard present-day composers of church music as Refice and Perosi are incapable of producing good music either in operatic or Church music. The unoriginal, grossly inflated, generally homophonic style of their works, in spite of their sensuousness and musical adeptness, cannot result in music acceptable either for opera or for the Church.

A performance of Perosi's "Requiem Mass" in the Sistine Chapel (at which the Holy Father was present) and an entire concert of the works of Refice at the Gregorian University, confirmed this impression. The clear provisions of Pius X's encyclical with special reference to the appropriateness of polyphony in liturgical music, are generally disregarded even in the Eternal City itself.

Nor did the prevailing style of performance help matters. Of the large choirs, that of the Sistine Chapel sings with the greatest balance, color, and shading. Though even here, the boys seem encouraged to force their tone, and one received the impression that each is a potential opera singer. The lack of capability of meeting the stylistic demands of unadorned polyphonic writing was exemplified in a performance of a new mass, "Orbis Factor," by Robert Stuart.

Stuart wisely used plainchant material from the *Liber Usualis* with considerable skill, in a polyphonic elaboration completely in consonance with Pius X's encyclical. The St. John Lateran Choir sang it lustily, with blurring of lines and faulty intonation. This did not detract from the fact that Stuart was shrewd to delve into the vast storehouse of plainchant—a direction in which other contemporary composers not preoccupied with producing "masterpieces" might follow.

There are great choirs, such as the Benedictines of San Anselmo in Rome or the Choir of the Basilica in Assisi, which daily sing both the Mass and Divine Office in exemplary manner. A parochial choir from Holland, the "Tivoli Koor," composed of more than one hundred boys and men, gave a concert of works by des Prés, de Monte, Lassus, Willaert, Obrecht, Sweelinck, Gascogne, Brumel and Jean Moulton, which showed not only the unparalleled treasures of Catholic Church music, but a manner of singing which was technically superlative as well as extraordinarily moving. One rarely recalls such communicative power. Their concert would have been a sensation in our musically-sated metropolis of New York. Here was eloquent proof that it can be done—and this was a parish choir, not a professional group.

The diversified and peculiarly rich musical life of the Catholic Church is probably better witnessed in Salzburg than elsewhere. Several musical traditions can be appreciated, either antedating or stemming from Mozart, and each representing different esthetic approaches. One typical Sunday comes to mind.

After hearing an early *Dialogue Mass* at the Borromaeum with the mass in Latin and the *Dialogue* in German, I attended Plain Chant Mass in San Peter's, the Benedictine Church, in which many of the congregation joined the priests and monks in remarkably beautiful singing.

A stone's throw away, at the Franciscan Church, a Mozart Mass was heard with orchestra, organ, chorus, and soloists, in a satisfyingly professional rendition. At ten o'clock (still the same morning) a Haydn Mass was performed in conjunction with the celebration of the service, and at noon, Palestrina's "Missa Brevis" was performed, again with the service. And as if the climax needed to be capped, Beethoven's "Mount of Olives" was performed that night at one of the concerts of the international festival.

All of this "embarrassment of riches" was representative of the enormously varied traditions to be found in Catholic Church music, as diverse as the multiplicity of races, nationalities, and time-roots of the Church as a whole.

In this country, the difficulty of the musical situation of the Church—and indeed it is a difficult one—would seem to stem from our lack of musical tradition. While we have seminaries and schools which try to establish musical practice in conformity with proper liturgical usage, their influence has been as yet too restricted. Our musical defects in worship are due primarily to lack of musical culture among priests, and to the fact that organists have little or no understanding of the spirit of musico-liturgical practices.

I recall hearing an organist in a leading New York church play "Just for Today" during the Consecration, not only poor musically but also poor theologically, and, during the same mass, "To a Wild Rose." We have so many unassimilated nationalistic influences in this country, with musical roots unrelated to true Church tradition, that we find a plethora of songs to Our Lady redolent of "Mother Machree" and the like. These do scant honor to the Blessed Virgin, no matter how good the intention.

The lugubrious manner of rendition usually accompanying such music adds insult to injury. This manner of rendition is not only related to wretched songs of doubtful origin, but all too frequently results in an inglorious *Gloria* and an incredible *Credo*. One does not have to suffer the painful experience of "Good Night, Sweet Jesus" to realize how much good study and training in fitness is needed.

There are notable exceptions to the situation in this country, but they afford little cause for rejoicing. Understanding of our deficiencies and our realizable ideals will require the time and labor of a large number of trained people with cultivated tastes. After all, there are objective esthetic values, even in religious music.

Finally, experience in Catholic Church music leaves an impression of great and clashing variety, actually a heterogeneous mass of conflicting musical esthetics. However, they are all included in one all-embracing concept: the spiritual unity of the Church in which the underlying constancy of intent relegates differences to the background. The infinitely varied life of the Church, at once human and divine, is eloquently manifested in its music. And its purpose will always remain constant in the divine.

His Eminence Richard Cardinal Cushing officiated at the dedication of the new organ built by the Ruffatti company of Padua, which he gave to Santa Susanna's, the church for American Catholics in Rome. The Archbishop of Boston, who was assigned Santa Susanna's as his titular church when he became a cardinal in December 1959, celebrated Mass at the church on Oct. 11 and blessed the \$10,000 organ. In the evening of the day of dedication, Fernando Germani, formerly organist at St. Peter's in Rome, played an organ recital.

CATHOLIC CHOIRMASTER

(Continued from page 25)

There are many anthems with strong Biblical and sacred texts, with stirring musical accompaniments, written by a large and impressive list of 20th century composers: Sowerby: *Now There Lightens Upon Us*; Williams: *In the Year King Uzziah Died*; Willan: *Isaiah, Mighty Seer*; Friedell: *King of Glory*; Vaughan Williams: *Lord, Thou Has Been Our Refuge*; and sundry works of Edmond Rubbra and Geoffrey Bush.

Of special interest is Vincent Persichetti's *Hymns and Responses for the Church Year* (*Elkan Vogel*) in which the composer has taken familiar hymn texts as well as lines from such prominent literary figures as W. H. Auden and e. e. cummings, and set them to intriguing diatonic melodies. If these are somewhat too advanced for the average congregation, they offer exciting possibilities for more adventurous ones, and admirably serve as noteworthy anthems and responses for choir use.

At a recent church conference, it was emphasized that God's word must be heard in the midst of contemporary events. If not, then we must agree with Nietzsche when he declared that "God is dead!" Certainly, in the religious music of our time, there is ample evidence of its creative power and originality for those with ears to hear and with hearts to respond, that the God Who spoke to our fathers through Bach and Palestrina has continued in these latter days to speak to us in the new songs of our time.

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Statement on Contemporary Music

VERNON DE TAR

Of the several thousand organists and choir directors in the United States, only a small percentage are fully professional, and even fewer are acquainted with contemporary music. Due to improved training in music schools and colleges, this picture is gradually changing.

In many cases, when the organist or choir director desires to use contemporary music, opposition is encountered from ministers, music committees, members of the congregation, and even from choir members themselves. Why? Because familiar sounds are nearly always more comfortable, and there is little wish to put forth the effort to listen to the unfamiliar. At the same time, church musicians often defeat their efforts by exercising poor judgment in music selection or in giving new music inadequate preparation.

The composer, too, is sometimes at fault. He often displays little imagination in the selection of texts and frequently writes without understanding them. Just as often, the music is unvocal or not suited to choirs of average size and ability. Few composers who are not church musicians bother to learn to write for the organ. Lastly, it might be said that no matter how contemporary the composer's style, he will likely write better church music if acquainted with its finest traditions.

A few publishers have aided contemporary church music by encouraging talented composers and by judiciously selecting works for publication. Other publishers are, on the other hand, equally harmful in closing the door on music of quality or originality, and by releasing quantities of hackneyed music, sure to sell because it is not difficult and will please nearly everyone.

What can be done to improve this situation? Must we merely wait for the better educated musicians to acquire positions of authority in church bodies?

Speaking as a member of the AMERICAN GUILD OF ORGANISTS (an organization which includes many of the actively inter-

ested church musicians in this country), I would like to see a program undertaken, probably with the cooperation of the AMERICAN COMPOSERS ALLIANCE, whereby the chapters of the Guild would study a representative selection of newly published music or manuscripts of merit, and perform them as a test for church use. This perhaps could be extended to church music conferences and schools and colleges where church music is taught. Composers might lecture or conduct their music for available groups. Such a program would spur the more venturesome organist to increase his effort in churches and in cities.

(Continued from page 22)

introduce new music for the simple reason that the study and performance of new music is a positive means of insuring artistic growth, since the artist or group that devotes time to new music usually manages to perform the standard repertoire with great interest and understanding.

To conclude, let me mention a few practical considerations for writing church music. The text for an anthem or cantata must be one that grips the imagination of the composer and in which he firmly believes. The reasons are obvious.

It is important that the voice parts be practical in range and interval for the average choir. This does not mean that utter simplicity is essential, though it does help, but that much chromaticism and harmonic complexity may deter an interested choirmaster from using an anthem. He may want to perform it, but faced with a weekly "deadline" with one short rehearsal, he might not attempt something too complicated. Better reserve these intricacies for the use of the organist or be prepared for fewer performances.

The useful length of the average anthem should be about four minutes and anything longer should be reserved for "special" or festival services. If shorter, it may be of use as an introit, a prayer response, or something other than an anthem. These restrictions of length are related to the usual order of service, and while they are somewhat arbitrary, they should be kept in mind by the composer.

A handy rule to observe in writing incidental solos is that extremes of range are tricky; therefore, undesirable. Unless the composer has a specific voice in mind, it is best to write so that the average voice may make its effect with comfort.

Greater latitude is permitted when the composer writes for the organ. With the greater number of superb organ-

(Concluded on page 30)

Author de Tar is internationally recognized as church musician, teacher and recitalist. He is organist and choirmaster in Ascension Episcopal Church, New York; is on the faculty of the School of Sacred Music, Union Theological Seminary, New York; is in demand regularly at church music conferences and seminars throughout the country.

Mr. de Tar has stated that his thoughts, below, are based on nearly 20 years' work at the Church of the Ascension, during 10 of which an annual competition was held for contemporary church music; teaching at both the Juilliard School of Music and at Union Seminary; and at many church music conferences, which have provided him an opportunity to assess the state of contemporary music in churches. While his comments refer primarily to Protestant church music, he feels they would be fairly true of Roman Catholic music as well.

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ROBERT WARD

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ACA operates a Music Library at 589 Fifth Avenue, New York City. Compositions of members of the Alliance are on deposit, for immediate examination, for mailing to all parts of the world, or for rental of unpublished works. The ACA Library is one of the largest collections of contemporary American music in existence.

Because of the long delay between the completion of a music composition and its publication through normal channels, ACA has set up a process by which works of its members can be duplicated from the composers' manuscripts and made available to the public through this process. A catalog is available free of charge from the ACA office, 2121 Broadway, New York 23, New York.

Since the record industry is the predominant musical

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ACA performs many services in the areas of copyrighting, licensing, contracts, legal protection, etc., for its members. Centralization of business practices is of inestimable value to composers, since knowledge and experience in such matters are not commonly possessed by such artists. This centralized control also enables ACA to act with force in bringing creative ideas to the attention of the public. In its 20-year history, ACA has been an important factor in the progress of this nation's musical culture.

(Continued from page 28)

ists in this country, difficult music is more widely performed. It is still a challenge to the more adventurous of us. Those composers who have little or no knowledge of the organ should be careful to have their scores examined by an organist, to insure that the writing is comfortable and that the effect is satisfactory.

In church music the slogan is "art for the Lord's sake" not "art for art's sake." Surely nothing can be more gratifying and rewarding than to use for the Lord, either in composition or in performance, the very fruits of the talent He has given us.

Author Ward, a past president of the ACA, is Executive Vice President and Managing Editor of Galaxy Music Corporation, in New York.

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Moments from the Passion, solo voices, SATB	20 min.	MPH	
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3. Tower Music #3, Sing Praise to God	1 min.		
4. Tower Music #4, From All That Dwell	3/4 min.		
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5. Tower Music #5, A Mighty Fortress Is	1 min.		
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6. Prelude for Organ: O Save Us, Lord	5 min.		
7. Call to Worship	1/4 min.		
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9. Pro. Hymn: same with org. accomp.	8 min.		
10. Pro. Hymn: same reduced to unison	8 min.		
11. Seven-fold Amen	1/4 min.		
12. Meditation for Strings: O God Our Help	3 1/2 min.		
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13. My Soul Thirsteth for God, SSA	2 1/2 min.		
14. Let Children Hear (middle hymn)	2 min.		
15. Praise, SATB	4 1/2 min.		
16. Recessional Hymn: O God of Youth	5 min.		
17. Rec. Hymn: same, with org. accomp.	5 min.		
18. Rec. Hymn: same, for unison			
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20. Tower Music #7, Sing to the Lord a	1 min.		
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21. Tower Music #8, Jesus, Sun of	1 min.		
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the life of Mary. Work divided into 13			
sections, most of which are directly con-			
nected with specific Feast Days of the			
Christian Year and could be used separately.			
Large part of sections devoted to Seasons			
from Advent through Epiphany.)			
HENRY COWELL			
Psalm from the Dead Sea Scrolls, TTBB,		AMP	
sm, orch.			
RICHARD DONOVAN			
Mass, SATB, organ, 3 tpt., timp.	12 min.	ACA	
ROBERT EVETT			
Mass for Unison Chorus	12 min.	ACA	
IRWIN FISCHER			
He Is The Gentleness		ACA	
JOHAN FRANCO			
The Prophet Foretold, SATB, carillon or organ	30 min.	CFE	
(Easter cantata)			
The Stars Look Down, 5 soli, boychoir, chos.	60 min.	CFE	
and organ			
PARKS GRANT			
Communion Service in G minor, unison, organ	10 min.	CFE	
LOU HARRISON			
Mass, SATB, tpt., str., harp	15 min.	PT	
ETHEL GLENN HIER			
Mountain Preacher, SATB, bari., orch. or	23 min.	VIK	
piano			
WELLS HIVELEY			
Choral Variations, double chos, piano or organ	10 min.	CFE	
ALAN HOVHANESS			
Ad Lyram, Op. 143, SATB, soli, double chos.,	12 min.	CFP	
orch.			
Glory to God, Op. 124, SA, soli, SATB, perc.,	14 min.		CFP
brass, organ			
Look Toward the Sea, Op. 158, SATB, bari.,	35 min.		CFP
trb., organ			
Mesrob, Op. 98, SATB, SAB soli, coloratura	76 min.		CFP
sopr., 2 ob., 2 hn., str., harp, celesta			
Shepherd of Israel, Op. 92, cantata, cantor	15 min.		CFP
(tenor), recorder or flute			
Thirtieth Ode of Solomon, solo bari., tpt.,	35 min.		CFP
trb., str., piano or organ			
Transfiguration, Op. 82, SATB, tenor,	16 min.		CFP
unaccomp.			
CHARLES IVES			
Harvest Home Chorales, SATB, brass, str.			MERC
brass, organ			
DONALD JENNI			
Missa Brevis in Honore Sanctae Julianae, 2-	10 min.	CFE	
pt. chos. unaccomp.			
ULYSSES KAY			
Song of Jeremiah, bari., SATB, orch.	18 min.	CFE	
HOMER KELLER			
Magnificat, SATB, WW, brass, str. bass, timp.	5 min.	CFE	
ROBERT KELLY			
The Sounding of the Seven Trumpets, chos.,	5 min.	ACA	
tpt., perc., narrator			
The Torment of Job, male chos., 3 tpts., 3	8 1/2 min.	ACA	
trb., perc., piano			
The Word of God, cantata for soli, chos.,	27 min.	ACA	
brass, strings			
ELLIS KOHS			
Psalm 23, double chos. unaccomp., SATB	10 min.	CFE	
sol			
Psalm 25, chos., orch. or organ	10 min.	ACA	
EZRA LADERMAN			
Song of Songs, cantata for tenor, fl., ob., str.,	15 min.	CFE	
harpichord			
NORMAND LOCKWOOD			
Carol Fantasy, SATB, sol, sm. orch.	24 min.	AMP	
Children of God, soli, children's chos., sm.	1 hr., 49 min.	ACA	
orch.			
Closing Doxology (Psalm 150), SATB, conc.	4 min.	BR	
band			
Jesus the King, SATB, tenor, piano	30 min.	CSI	
Light Out of Darkness, SATB., bari., sm.	30 min.	ACA	
orch., organ			
Love Divine, SATB, children's choir, orch.	25 min.	ACA	
Magnificat, S, chos., orch.	20 min.	ACA	
Pater Dimitte, SATB, speaker, sm. orch.	5 min.	AMP	
The Holy Birth, SB soli, SATB, piano	30 min.	CSI	
COLIN McFEE			
From the Revelation of St. John, male chos.,	20 min.	ACA	
2 pianos, 3 tpt., timp.			
ROBERT NAGEL			
The Fleury Sepulchre, cantata for Easter,		ACA	
SATB, soli, orch.			
ROBERT PARRIS			
Alas For the Day, SATB, or men's and boy's	17 min.	CFE	
voice, tenor, organ or orch.			
SOLOMON PIMSLEUR			
Hymn to Persephone, Op. 31		ACA	
Israel, chos., piano or organ		ACA	
Proclamation for the State of Israel, chos.,		ACA	
piano or orch.			
The Silver Salver, SATB, soli, clar., str. qtr.		ACA	
DANIEL PINKHAM			
Christmas Cantata: Sinfonia Scara, SATB,	8 min.	CFE	
brass, organ			
Glory to God, double chos.	2 1/2 min.	CFE	
The Reproaches, SSATBB, soli, chos., WW,	15 min.	ACA	
str., or str. only			
Wedding Cantata, SATB, keyboard or chamb.	8 1/2 min.	DOW	
orch.			
PAUL PISK			
The Prophecy of Zecharah, chos., organ or	8 min.	CFE	
orch.			
LELAND PROCTOR			
Canticle of the Sun, cantata for organ and	20 min.	CFE	
chos.			
EDA RAPOPORT			
Song of Songs—cantata		ACA	
TOM SCOTT			
Go Down Death, SATB, bari.	8 min.	ACA	
The Prodigal Son, SATB, bari.	10 min.	ACA	
FREDERICK PRESTON SEARCH			
Bridge Builders, cantata, STB, soli, SATB,	40 min.	ACA	
organ, piano or orch.			
RALPH SHAPEY			
Cantata for dram. sopr., ten., bass, narrator,	20 min.	ACA	
chamb. orch.			
RUSSELL SMITH			
Anglican Mass, unaccomp. choir, organ	20 min.	CFE	
optional			
LEON STEIN			
Psalm 97, cantata, women's choir, tenor, piano	18 min.	ACA	
or organ			
HALSEY STEVENS			
A Testament of Life, SATB, TB soli, sm. orch.	24 min.	ACA	
The Lord Will Come, SATB, organ		ACA	

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VLADIMIR USSACHEVSKY
Cantata, chos., orch., bari., narrator 37 min. ACA

SMALL CHORAL WORKS

MILTON ADOLPHUS
Battle Hymn of the Republic, SATB, piano or organ 10 min. ACA
So I Returned, SATB, piano or organ (arr. from Brahms) 10 min. ACA

WILLIAM AMES
Agnus Dei, SATB unaccomp. ACA
Mass, SATB unaccomp. ACA
Psalm 13, SSA, piano 5 min. ACA
Psalm 24, SATB unaccomp. ACA
Psalm 117, SSA, organ 5 min. ACA
Psalm 125, SSA, organ 5 min. ACA
Psalm 131, SSA, piano 8 1/4 min. ACA
Sanctus, ST, piano CFE
Sing, Oh Daughter of Zion, SSA, organ 6 min. CFE

JACOB AVSHALOMOV
Make a Joyful Noise Unto the Lord, SATB, sm. orch. 6 1/2 min. CFE
Prophecy, SATB, organ 6 min. CFE

FREDERICK BALAZC
Casualty (In Memoriam), SATB, brass, perc. 3 min. CFE

ESTHER WILLIAMSON BALLOU
A Babe Is Born, SATB unaccomp. 5 min. CFE

LESLIE BASSETT
Out of the Depths, SATB, organ 4 min. CFE
The Lamb, SATB, piano 6 min. ACA

JOHN BECKER
Morning Hymn, motet, double chos. 5 min. GS
ARTHUR BERGER
Psalm 92, SATB unaccomp. 4 min. MM
HERMAN BERLINSKI
Blessed Be the Lord (Bor'chur) and Hear, O Israel (Sch'ma Jisorel), SATB, bari. cantor, organ 5 min. MM
Entreat Me Not, SATB, alto, organ 7 min. MM
I Sought Him, SSA, sopr., harp 6 min. MM
It Is a Tree of Life (Etz Chajim) SATB, cantor, organ 8 min. MM
Kaddish, SATB, bari. cantor, organ or orch. 13 min. MM
Lecho Dodi, SATB, bari. cantor, organ or orch. 9 min. MM
May the Words #1, SATB, SB soli, organ 7 min. MM
Who Is Like Unto Thee (Michamocho), SATB

GORDON BINKERD
Ad te levavi, SATB 3 1/2 min. CFE
Ave Maria, SATB 2 min. CFE
Confiteor Tibi, SATB 2 1/2 min. CFE
Ebb and Flow, SATB 5 min. CFE
Laetentur caeli, SATB 4 min. CFE
Omnes Gentes, SATB 3 1/2 min. CFE
Psalm 93, SATB, organ 3 min. ACA

THOMAS CANNING
How Beautiful Upon the Mountains, 2 sopr., str. qt., organ 5 min. CFE
My Soul Thirsteth For God, SSA, unaccomp. 2 1/2 min. CFE
Rogation Hymn, SATB, brass qt. 7 1/2 min. CFE
The Shepherd's Carol, SSATB or SSAA unaccomp. 2 1/2 min. CFE
The Temptation of Jesus, TTBB, narrator, brass, perc. 4 1/2 min. CFE
The Troubles of My Heart Are Enlarged, SATB, organ 3 min. CFE
Wisdom Hath Builded Her House, SSA 3 min. CFE

ELLIOTT CARTER
The Harmony of Morning, SSAA, sm. orch. 8 1/2 min. AMP

HERMAN CHALOFF
Psalm 149, chos. unaccomp., solo 5 min. ACA

HENRY LELAND CLARKE
Blessed Is the Man, SATB 2 min. CFE
Dona Nobis Pacem, TTBB unaccomp. 2 min. CFE
Eternal Spirit of Truth and Love, SATB or SSAA 5 min. CFE
Gloria (in the 5 official languages of the United Nations), SATB 5 min. CFE
Happy Is the Man, SATB 2 min. CFE
Lo, the Winter Is Past, SATB, piano or organ 2 1/2 min. CFE
May Creatures All Abound, SATB, unaccomp. 2 min. CFE
O God, By Roads Unknown 6 min. CFE
Restore Our Eyes, SATB unaccomp. 1 min. CFE
The Fire Bringer, SATB, organ 3 1/2 min. CFE
The Hope of the World, SATB, piano or organ 2 min. CFE

HENRY COWELL
Psalm 121, SATB 3 min. AMP
Sweet Is the Song the Virgin Sang 5 min. AMP

RICHARD DONOVAN
Arrangements of Czechoslovakian and Old French Christmas Carols 8 1/2 min. AUG
I Will Sing Unto The Lord, TTBB, bari., organ

ROBERT ERICKSON
Five Job Choruses, SATB unaccomp. 11 min. ACA
Song of Songs, women's chamber chos. 8 min. ACA

VIVIAN FINE
Psalm 13, SSA, bari., piano or organ 5 min. CFE

IRWIN FISCHER
Blessed Be Thou, SATB 4 min. CFE

JOHAN FRANCO
Alicia, TTBB unaccomp. 4 min. CFE
Deeper Than Oceans, SSAATTBB unaccomp. 4 min. ACA
Hail Coming Age, SSAATTBB unaccomp. 5 min. CFE
Hymn of the Men Who Fly, SSAATTBB, organ 3 1/2 min. ACA
Mysterious Presence, SSAATTBB, organ 4 min. CFE
Psalm, TB soli, chorus 4 min. ACA
Psalm 126, SSAA, organ 6 min. CFE
Two Christmas Carols, carillon or organ 14 min. SMP

FLORENCE GALAJIKIAN
Bless the Lord, O My Soul, SATB 5 min. ACA
Lord, Hear My Voice SATB 5 min. ACA

EDWIN GERSCHEFSKI
The Lord's Controversy—cantata, bari., 2 min. ACA

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HERMAN BERLINSKI
In Memoriam — Prelude (1958) .75

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Concerto for Organ & Brasses (2 tpt, 2 tbn) 4.50

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Capriccio .50
Notturmo .50

ALAN HOVHANESS: TRIPTYCH, OP. 100

for chorus & chamber orchestra

- 1a Ave Maria
- 1b As on the Night
- 2 The Beatitudes
- 3 Easter Cantata

FOR CHORUS

(all SATB a cappella unless otherwise indicated)

HENRY COWELL
Psalm 121 A 280 .20

ALAN HOVHANESS
Keep Not Thou Silence A 207 .20
Praise Ye the Lord A 208 .20
Unto Thee, O God A 206 .20
Why Hast Thou Cast Us Off A 205 .20

CHARLES IVES
Sixty-Seventh Psalm A 274 .20

ULYSSES KAY
A Wreath for Waits
Noel A 209 .20
Lully, Lullay A 210 .20
Welcome Yule A 211 .25

NORMAND LOCKWOOD
All My Heart Rejoices* A 236 .20
A Babe Lies in the Cradle* A 235 .25
Carol Fantasy* (2 tpt, timp ad lib) Vocal score 1.50
Choral score .60

Here 'Mongst Ass & Oxen Mild* A 234 .25
Joseph, Dearest Joseph* A 233 .25
Psalm 123 A 278 .20
The Snow Lay on the Ground* A 232 .20

*indicates piano accompaniment

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women's chos., small orch.					
The Lord's Prayer, SSA unaccomp.	3 1/2 min.	ACA	EZRA LADERMAN	Ma Tavo, SATB unaccomp.	8 min. CFE
The Man On the Cross, SATB, cont., organ or orch.	5 1/2 min.	ACA	BEATRICE LAUFER	He Who Knows Not, SATB, piano or organ	5 min. ACA
MIRIAM GIDEON				Prayer, SATB, bari.	5 min. ACA
Adlon Olom, SATB, orch. or piano	6 min.	CFE		The Song of the Fountain, SATB, piano or organ	5 min. ACA
How Goodly Are Thy Tents, SATB or SSA, piano or organ	5 min.	MM	NORMAND LOCKWOOD	A Babe Lies In the Cradle, SATB, piano	2 1/2 min. AMP
May the Word of My Mouth, SATB	2 min.	CFE		A Cloud of Witnesses, sopr., SATB, organ	10 min. HWG
FORREST GOODENOUGH				All My Heart Rejoices, SATB, piano	1 1/2 min. AMP
Prayer	2 min.	SOU		Alleluia, SATB	1 1/2 min. AMP
Psalm 91	2 1/2 min.	ACA		Almighty King, SATB, organ	2 min. ACA
Psalm 100	3 min.	CFE		Christmas Hymn, SSA	2 min. WCCF
PARKS GRANT				Cradle Song, SATB	4 1/2 min. ACA
Benedictus, TTBB	4 min.	ACA		Evening Hymn, SATB	2 min. SP
Communion Service in G minor, unison, organ	10 min.	CFE		Gifts of the First Christmas, SA, piano	8 min. ACA
Lines from the Magnificat, SATB unaccomp.	4 min.	CFE		Give the King Thy Justice, SATB, organ	2 min. CSA
Nunc Dimittis, 6-pt mixed chos.	4 min.	ACA		Hail to Thee, Glad Day	30 min. AMP
The Cry of the Persecuted, SATB unaccomp.	4 1/2 min.	CFE		Here 'Mongst Ass and Oxen Mild, SATB, piano	3 min. SP
RUDOLPH GRUEN				I Heard the Voice of Jesus, SATB	4 min. ACA
Heavenly Peace, SATB	3 min.	CFE		In the Beginning Was the Word, SATB, organ	4 min. ACA
ELIZABETH GYRING				Jesus! Name of Wondrous Love!, SATB	4 min. ACA
Enoch, SSA, organ	7 min.	CFE		Jesus, O Precious Name, SATB	4 min. ACA
Kyrie, Sanctus, Agnus, Dei, Gloria, SATB, organ	12 min.	CFE		Joseph, Dearest Joseph, SATB, piano	3 min. AMP
Two Psalms, mixed chos., organ		CFE		Joyful We Adore Thee, SATB, organ	3 1/2 min. AMP
IRWIN HEILNER				Let Nothing Disturb Thee, SATB	4 min. SOU
Romans 14, 19, 2-pt chorus	3 min.	CFE		Lord, Thou Hast Been Our Dwelling Place, SATB	4 min. ACA
ETHEL GLENN HIER				O, For a Shout of Sacred Joy, SSAATTBB	5 min. ACA
Then Shall I Know, SATB or SSA, soli, organ	10 min.	ACA		O Lord the Measure of Our Prayer, SATB	2 min. SP
WELLS HIVELEY				Passion After the Seven Last Words, SATB, organ	30 min. ACA
An Evening Service, unison chos., piano or organ		CFE		Praise to the Lord, the Almighty, the King of Creation, SATB	6 min. CFP
The Last Invocation, SATB unaccomp.	3 min.	CFE		Psalm 123, SATB	2 min. AMP
ALAN HO/HANESS				Shout of Joy, SATB	4 min. SP
Alleluia, Op. 158/10, SATB, organ		CFP		Sing Unto the Lord a New Song, SATB	2 1/2 min. SP
Four Motets, Op. 87		AMP		So We May Sing, SATB	2 1/2 min. SP
1—Unto Thee, O God				The Birth of Jesus, SSA, flute, piano	8 min. MM
2—Keep Not Thy Silence				The Heavens Are Telling, SATB, organ	4 min. MM
3—Praise Ye the Lord				The King Shall Come, SATB, organ	4 min. ACA
4—Why Hast Thou Cast Us Off				The Seven Churches, SATB	4 min. MM
Make Haste, Op. 87/5, SATB unaccomp.	4 min.	ACA		Thou Hallowed Chosen Morn, SATB	4 min. ACA
O For a Shout of Sacred Joy, Op. 161, SATB, organ	4 min.	CFP		While Shepherds Watched Their Flocks, SATB	4 min. MM
Prayer of St. Nerses, Op. 41/1, bari., SATB, organ	2 1/2 min.	ACA	ANTONIO LORA	Christ Is Risen Today, SATB, piano or organ	4 min. CFE
Psalm 28, SATB, organ	4 min.	CFP		Morn of Praise, SATB, piano or organ	5 min. CFE
Psalm 148, Op. 160, bass, SATB, organ	11 min.	CFP		O Trinity of Blessed Light, SATB, organ	7 min. CFE
Sing Aloud, Op. 98/6, SATB unaccomp.	4 min.	ACA		The Lord Will Bless His People With Peace, SATB, piano or organ	4 min. CFE
CHARLES PUIS		MERC		OTTO LEUNING	
Psalm 67, SATB		MERC		Alleluia, SATB, opt. piano or organ	4 min. TP
Turn Ye, Turn Ye, SATB, organ				Anthem (1932), SATB, organ	3 min. ACA
DOROTHY JAMES				Behold the Tabernacle of God, SATB	3 min. BMI
Christmas Night, SATB unaccomp.		ETF		Christ Is Arisen, SSAATB, piano, organ, str.	3 min. CFE
Mary's Lullaby, SSAA unaccomp.		ETF		at, winds ad lib	
Nativity Hymn, SATB, organ, brass qt.	3 1/2 min.	ACA		Pilgrim's Hymn, SA or unison, or solo or duet TB, SB, TA, piano or organ	2 min. MER
The Little Jesus Came to Town, SATB unaccomp.		ETF		CHARLES MILLS	
DONALD JENNI				Laudate Dominum, SATB unaccomp.	2 min. CFE
Ave Verum Corpus, SAT	3 min.	CFE		O Christ Redeemer, SATB unaccomp.	2 min. CFE
Chorale: On the Life of Jesus, 3-pt choir	3 min.	CFE		O Glorious Virgin, SATB unaccomp.	2 min. CFE
Ecce Sacerdotes Magnus, SATB, opt. organ	3 min.	CFE		O Holy Ghost in Kindly Flame, SATB unaccomp.	2 min. CFE
Vox in Rama, SATB unaccomp.	3 min.	CFE		Psalm 8, SATB unaccomp.	2 min. CFE
LOCKREM JOHNSON				Psalm 67, SATB unaccomp.	2 min. CFE
A Suite of Noels	11 min.	DOW		Psalm 121, SATB unaccomp.	2 min. CFE
1—In Bethlehem, SATB unaccomp.				Psalm 130, SATB unaccomp.	2 min. CFE
2—Quiet Joy, 2-pt chos., organ				To God the Merciful Father, SATB unaccomp.	2 min. CFE
3—There In His Manger Bed, SATB unaccomp.				WALTER MOURANT	
4—Sing Praise to the Highest, SATB, organ				A Christmas Lullaby, SATB, organ	3 min. SP
Psalm 23, SATB		DOW		Anthem of the Bells	4 min. GS
ULYSSES KAY				Journey of the Wise Men	5 min. SP
A Cradle Hymn, SSA	5 min.	ACA		Psalm 1, SATB, organ	4 min. CFE
A New Song, SATB unaccomp.	9 min.	CFE		Psalm 24, SATB, organ	4 min. CFE
1—Sing Unto the Lord				Psalm 29, SATB, organ	8 min. CFE
2—Like As a Father				Psalm 40, SATB, organ	8 min. CFE
3—O Praise the Lord				ROBERT NAGEL	
A Wreath for Waits (3 Christmas Pieces), SATB unaccomp.	7 1/2 min.	AMP		Psalm 117, SATB unaccomp.	1 1/2 min. ACA
As Joseph Was A-Walking, SATB	3 min.	CFE		Two Glorias, SATB unaccomp.	1 min. ACA
Christmas Carol, SATB	3 min.	PI		WILLSON OSBORNE	
Come Away, Death, TBB	3 min.	PI		I Sing of a Maiden, SATB unaccomp.	TP
Grace To You, and Peace, SATB, organ	5 min.	HWG		LEE PATTISON	
Hymn-Anthem on "Hanover," SATB, organ	4 min.	ACA		Christ is Risen from the Dead, SATB, piano	6 1/2 min. ACA
Out Of the Depths, SSA, tenor	5 1/2 min.	ACA		Father, We Praise Thee, SATB unaccomp.	3 min. ACA
ROBERT KELLY				Introduction and Mystical Hymn, SATB, organ	5 min. ACA
How Long! Oh Lord, SATB unaccomp.	4 min.	ACA		Mystical Hymn, SATB unaccomp.	ACA
Make a Joyful Noise Unto the Lord, SATB unaccomp.	3 min.	ACA			

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Oh Word of God Above (dedication festival anthem), Jr. and Sr. choirs, SATB, unaccomp.	5 min.	ACA
Quam Dilecta, SATB unaccomp.		ACA
The Song of the Shulamite, SSA, piano, sopr.	8 min.	ACA
Whitman Motet, SATB unaccomp.	2 min.	ACA
GEORGE PERLE Arise My Love and Come Away, SSA, sopr., cello	3 min.	ACA
DANIEL PINKHAM Christmas Eve	3 min.	ACA
Communion Service, SATB, organ		CFE
Four Psalm Motets, SATB unaccomp.	5 min.	CFE
Here Repose, O Broken Body		ACA
Introit for Thanksgiving Day	1/2 min.	CFE
On the Deposition of Our Saviour, Jesus Christ, SATB unaccomp., ad lib str.	3 min.	ACA
Psalm 81	3 min.	ACA
Chorus 1: TTBB, 2 tpt., 2 trb.		
Chorus 2: SATB, organ		
Psalm 96, canon for 3 voices	2 min.	CFE
Song of Simeon, SATB, organ	5 min.	CFE
Star Tree Carol		ACA
Te Deum, SA or TB or SATB, 3 tpt. ad lib.	4 1/2 min.	ACA
Versicles, SATB unaccomp.	1 min.	CFE
We Have Seen His Star, unison, organ	1 min.	CFE
PAUL PISK God Reigneth, SSA		ACA
Evening, SATB, piano or organ	3 min.	PI
Prayer, SSA		DL
Prayer for Peace, SATB, organ	3 1/2 min.	ACA
Psalm 30, TTBB	3 1/2 min.	SOU
Psalm 54, SATB, organ	5 1/2 min.	MM
So Mote It Be, SATB		MM
The Voice of God, SSA unaccomp.	3 min.	DL
Voice of a Prophet, SSA		ACA
LELAND PROCTOR Now Are We the Sons of God, SATB	3 1/2 min.	ACA
EDA RAPOPORT Psalm 87		ACA
Psalm 121		ACA
Welcome Queen Sabbath		ACA
WALLINGFORD RIEGGER Easter Passacaglia, SATB, organ	4 min.	ACA
PEDRO SANJUAN On the Hill Died Christ the Saviour, SSAA, mezzo sopr.		AMP
PAUL SCHWARTZ Magnificat, SATB, organ	2 1/2 min.	CFE
organ		
It Is a Good Thing to Give Thanks, TTBB unaccomp.		RON
Magnificat, SATB, organ	2 1/2 min.	CFE
Psalm 67, SATB, organ	2 1/2 min.	CFE
Three Canticles, 2-pt chos., organ		CFE
1—Deus Misereatur	3 min.	
2—Magnificat	2 1/2 min.	
3—Nunc Dimittis	1 1/2 min.	
Two Motets for Male Chorus		
1—Bonum est confiteri	2 1/2 min.	RON
2—Jubilare Deo	2 1/4 min.	ACA
TOM SCOTT Requiem		MERID
Rise Up Shepherd and Foller		MERID
The Lamb		MERID
Wondrous Love		
ELNA SHERMAN We Would Establish Those of Kindler Build, SSAA, piano or organ		ACA
RUSSELL SMITH Children's Grace, SSA		ACA
Set Me As a Seal, SSA, opt. horn and str. trio	5 min.	LG
LEON STEIN On That Day, SATB		ACA
Psalm 24	4 min.	JPS
V'Shamyu, SATB		ACA
HALSEY STEVENS Four Carols, TBB unaccomp.	9 min.	PI
Grant, We Beseech Thee, SATB	3 min.	ACA
O God of Earth and Altar, SATB, organ	4 1/2 min.	HG
Psalm 98, SSA, piano	3 min.	ACA
Psalm 148, SATB unaccomp.	3 min.	HEL
Three Hymns, SATB	8 min.	ACA
VALDIMIR USSACHEVSKY Psalm 24, SATB, organ	6 min.	ACA
JOHN VERRALL They Shall Never Thirst, SATB unaccomp.	6 min.	CFE
ROBERT WARD Concord Hymn, SATB	3 1/2 min.	MM
That Wondrous Night of Christmas Eve, SATB	3 min.	HG
When Christ Rode Into Jerusalem, SATB	3 1/2 min.	HG
VALLY WEIGL A Christmas Folksong, SSA, piano		ECS
All Faith Prayer for Peace, SATB, piano or organ		ACA
Benediction, SATB unaccomp.	2 min.	CFE
Easter Morning, SATB, piano or organ	9 min.	CFE
Hear Ye, All Ye Peoples, SSA, solo qt., piano or organ		CFE
Hymnus, SATBB unaccomp.	4 min.	WIT
O Seed of God in Human Kind, SATB unaccomp.		CFE
Our World Is One, SATB, organ		CFE
Peace Hymn, SSA, piano	6 min.	CFE
Psalm 130, SSA, piano or organ		CFE
Te Deum, SATB, piano or organ	4 min.	CFE
The Christchild's Lullaby, SSA	2 min.	CFE
This Is the Day of Light, SATB, piano or organ	3 1/2 min.	BMI
Thou Art the Way, SATB unaccomp. or organ		CFE
To Zion, SSA, bari., piano or organ	4 1/2 min.	ACA
KARL WEIGL Two Religious Choruses of Our Time, SATB	7 min.	CFE
ADOLPH WEISS Choruses from the Libation Bearers		ACA
FRANK WIGGLESWORTH Alleluia, SA unaccomp.	2 1/2 min.	CFE
JOSEPH WOOD The Lamb, SATB unaccomp.		CFE

SAINT MARK'S SCHOOL SOUTHBOROUGH, MASS.



— GREAT ORGAN —

16' Quintaton	61
8' Diapason	61
8' Spitzflöte	61
4' Octava	61
4' Flute Couverte	61
2' Waldflöte	61
1 1/3' Mixture IV	244
8' Trumpet	61

— SWELL ORGAN —

8' Viole de Gambe	68
8' Voix Céleste	68
8' Rohrflöte	68
4' Principal	68
4' Koppelflöte	68
2' Octavin	61
2 2/3' Sesquialtera II	122
1' Plein Jeu IV	244
16' Basson	68
8' Trompette	68
4' Rohrschalmei	68
Tremulant	

— PEDAL ORGAN —

16' Principal	32
16' Subbass	32
16' Quintaton (from Great)	—
8' Octave Bass	32
8' Gedackt Pommer	32
4' Choralbass	32
4' Rohrgedackt	32
2' Nachthorn	32
Mixture IV	128
16' Posaune (from Great)	12
16' Basson (from Swell)	—
8' Trumpet (from Great)	—
4' Schalmei	32

— ANTIPHONAL ORGAN —

8' Bourdon	68
8' Kleiner Erzähler II	136
4' Nachthorn	68
2' Principal	61
1/2' Cymbale III	183
8' Hautbois	68
Tremulant	
16' Bourdon	32
8' Principal	32

Casavant Frères

LIMITÉE

ST. HYACINTHE, P.Q., CANADA

C. J. Laframboise
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Tonal Director

C. H. Perrault
Vice President
and General Manager

The Tiger, SATB unaccomp.
CHARLES WUORINEN
 Bee Merry, All That Bee Present, SATB 4 min.
YEHUDI WYNER
 Dedication Anthem, SATB, piano or organ 11 min.
 (Behold, I Build a House)
 Psalm 143, SATB, unaccomp. 8 min.

SOLO VOICE

JACOB AVSHALOMOV
 And Ruth Said, low voice, piano or organ 4 1/2 min.
FREDERICK BALAZC
 For Music, high voice, piano or organ, or str. and harp 3 min.
JAMES BEALE
 How Beautiful Are The Dwellings of Peace, solo or children's unison choir, piano or organ 2 min.
HERMAN BERLINSKI
 May the Words, low v., organ 3 1/2 min.
 Psalm 23, sopr. flute 7 min.
 The Messiah, low v., piano or organ 5 min.
HERMAN CHALOFF
 Ahavas Olom
HENRY LELAND CLARKE
 A Woman of Virtue, contr., reed and perc. 2 min.
IRWIN FISCHER
 Christ, My Refuge, voice, piano or organ 2 min.
 Come, Take the Water of Life, high v., piano or organ 1 min.
 Come Unto Me, high or low v., piano or organ 3 min.
 Delight Thyself in the Lord 3 min.
 God Shall Wipe Away All Tears 3 1/2 min.
 God So Loved the World, high or low v., piano or organ 3 min.
 How Beautiful Upon the Mountains, med. v., piano or organ 3 min.
 Lord, Teach Me Thy Statutes, med v., piano or organ 3 min.
 Love One Another, high or low v., piano or organ 3 min.
 O Lord, How Manifold Are Thy Works, high v., piano 3 min.
 Still There is Bethlehem, voice, piano or organ 2 min.
 Suffer the Little Children Taste and See
 The Hour Is Come, voice, organ
JOHAN FRANCO
 Christmas Carol
 High Flight, med. v., piano or organ 3 min.
 His Low Door, med. v., piano or organ 4 min.
 Interfaith Prayer, med. v., piano or organ 3 min.
 Invocation of Light, med. v., piano or organ 3 min.
 Man and God, high v., piano or organ 4 min.
 Prayer at the Portal, med. v., piano or organ 3 min.
 Prayer for Courage, med. v., piano or organ 3 min.
 Prayer for Realization, low v., piano or organ 3 min.
 The Lord's Prayer, high v., piano or organ 3 min.
 There's a Garden in Antrim, med. v., piano or organ 4 min.
RUDOLPH GRUEN
 Overtures
 The Heavenly Peace 3 min.
 The Shadow
IRWIN HEILNER
 Psalm 23, high v., piano or organ 2 min.
WELLS HIVELEY
 Cancion de la Virgen, med. v., piano or organ 1 1/2 min.
 Le bon Pasteur, med. v., piano or organ 1 1/2 min.
ALAN HOVHANESS
 Out of the Depths, high v., piano or organ 3 min.
DONALD JENNI
 On Chrystes Wndes, med. v., piano or organ 2 min.
 Short Psalm 133, voice, organ 2 min.
LOCKREM JOHNSON
 Songs On Leaving Winter, Op. 25, low v., cello, piano 8 min.
 1—Song of Songs
 2—Psalm 23
ERICH ITOR KAHN
 Two Psalms for Voice and Piano 6 min.
ELLIS KOHS
 Psalm 23, sopr. and tenor, piano 10 min.
BEATRICE LAUFER
 The Soldier's Prayer, bari., piano or organ 3 min.
NORMAND LOCKWOOD
 A Babe Lies in the Cradle 2 1/2 min.
 All My Heart Rejoices, v. and piano 1 1/2 min.
 Here 'Mongst the Ass and Oxen Mild, voice, piano
 The Lord Is My Shepherd, sopr., organ 3 min.
OTTO LEUNING
 Divine Image, med. v., piano or organ 3 min.
IEO MACERO
 Ten Commandments, bari., clar. tuba, vln., vla. 5 min.
CHARLES MILLS
 Canticle of the Sun, voice, piano or organ 3 min.
 Sacred Canticle, voice, piano or organ (chant without words)
SOLOMON PIMSLEUR
 The Christ Child, voice, piano or organ 2 min.
DANIEL PINKHAM
 Ten Hebrew Sonnets, voice, piano
 In Grato Iubilo, sopr., wind orch., CB 3 min.
 Psalm 79, high v., piano
PAUL PISK
 Daniel's Vision, high v., vln., organ 5 min.
 Lamentation, med. v., organ 2 min.
 Prayer to Mary 2 1/2 min.
 Salve Regina
 Solomon's Prayer, med. v., organ 2 1/2 min.
 The Child 2 min.
 The Gifts 2 min.
 The Spirit of God, med. v., organ 2 1/2 min.
 Three Psalms bari. orch.
 Two Wisdoms, med. v., organ 2 min.

CFE **EDA RAPOPORT**
 Silent Devotion, sopr., organ
ACA **PAUL SCHWARTZ**
 Ave Maria, sopr., vla., piano or organ 3 1/2 min.
CFE **CFE**
 Maria in the Garden, sopr., vla., piano or organ 2 1/2 min.
CFE
 Oh Jesus, Sweet Child, sopr., clar., piano or organ 2 min.
CFE
 Unto Us a Child Is Brought, sopr., clar., piano or organ 2 1/2 min.
CFE **RALPH SHAPEY**
 Songs of Eternity, sopr. or mezzo, WW, perc., timp., vib., cello, CB 15 min.
CFE **VALLY WEIGL**
 A Christmas Message, voice, organ 4 min.
ACA **ACA**
 Christmas Carol 2 min.
VC **CFE**
 Listen to the Salutation of the Dawn, high v., vln., piano or organ 3 1/2 min.
ACA **CFE**
 Soli Deo Gloria
YEHUDI WYNER
 Confirmation Hymn, voice, organ 2 min.
ACA **ACA**
 Psalm 66, low v., piano or organ
VC **CFE**
 Psalm 119, low v., piano or organ
 Silent Devotion and May the Words, med. v., organ 2 1/2 min.

ORGAN

MARSHALL BAILEY
 Spirit of Easter 3 1/2 min. **CFE**
LESLIE BASSETT
 Hommage à Honegger 3 min. **CFE**
 Three Voluntaries for Organ 7 min. **ACA**
 Toccata 3 min. **CFE**
MARION BAUER
 Meditation for Organ 15 min. **EBM**
JAMES BEALE
 Pastorale 3 min. **CFE**
JOHN BECKER
 Fantasia Tragica 6 min. **ACA**
HERMAN BERLINSKI
 Elegy for Organ 5 min. **ACA**
 From the World of My Father 8 min. **MM**
 1—Chatzroth
 2—Higun
SOU **ACA**
 Prelude: And the Bush Burneth 7 min. **HWG**
CFE **CFE**
 Prelude: For the Day of Atonement 7 1/2 min. **MM**
 (Pasacaglia on Kol Nidrei)
CFE **CFE**
 Prelude: For the New Year Holiday 5 min. **MM**
 (Hajom haras olam)
ACA **ACA**
 Prelude for Organ (In Memoriam) 4 min. **ACA**
 Sinfonia #1 18 min. **CFE**
 1—They Crush Thy People, O Lord
 2—I Beheld the Earth, and Lo, It was Waste
 3—Father of Mercy
 4—Grant Us Peace
 Three Preludes for Organ (Three Festivals) 16 1/2 min. **ACA**
GORDON BINKERD
 Andante
 Arietta 2 1/2 min. **AMP**
 Cantilena
 Organ Service #1 20 min. **AMP**
 Variations on "Jesu, meine Freude" 3 1/4 min. **GAL**
CFE **CFE**
AVERY CLAFLIN
 Three Pieces for Organ 14 min. **ACA**
HENRY LELAND CLARKE
 Quintoite Solennelle 5 min. **CFE**
 Two Wedding Voluntaries 8 min. **CFE**
 Voluntary on the Hussite Hymn 5 min. **CFE**
HENRY COWELL
 Prelude 3 min. **AMP**
RICHARD DONOVAN
 Antiphon and Chorale for Organ 7 1/2 min. **ACA**
 Two Choral Preludes on American Folk Hymns 7 min. **ACA**
IRWIN FISCHER
 Chorale Fantasy for Organ and Orchestra 15 min. **ACA**
 Chorale Prelude on "Als Jesus Christus" 1 1/2 min. **CFE**
 Chorale Prelude on "Das Walt' Gott" 1 min. **CFE**
 Chorale Prelude on "Jesu, meine Freude" 2 1/2 min. **CFE**
 Chorale Prelude on "Jesu, meine Freude, #2 2 1/2 min. **CFE**
 Choral Prelude on "Nun ruhen"
JOHAN FRANCO
 Resurrection Chorale for Organ 3 1/2 min. **ACA**
 Second Suite for Organ 15 min. **CFE**
 Suite of Five Prayers for Organ 15 min. **CFE**
MIRIAM GIDEON
 Three Masks for Organ 10 min. **CFE**
ROGER GOEB
 Three Processionals for Organ and Brass 10 1/2 min. **CFE**
FORREST GOODENOUGH
 Trio for Organ 12 min. **CFE**
PARKS GRANT
 A Quiet Piece 6 1/4 min. **CFE**
 Essay for Horn and Organ 6 min. **CFE**
 Gothic Triptych (Prelude, Chorale and Fugue) 15 min. **WB**
 Mirror and Ostinato 1 1/2 min. **ACC**
 Poem for Horn and Organ 7 min. **CFE**
 Trio Study 3/4 min. **ACC**
ELIZABETH GYRING
 Arioso 6 min. **CFE**
 Fantasias for Organ, Nos. 1 through 16 3 to 10 min. **CFE**
 Happy Birthday—A Little Joke on a Familiar Theme 1 1/2 min. **CFE**
 Prelude 3 min. **CFE**
 Preludes and Fugues, Nos. 1 through 3 8 min. each **CFE**
 Theme and Variations 9 min. **CFE**
 Theme, Variations and Fugue 10 min. **CFE**
LOU HARRISON
 Praises for Michael, the Archangel
BB
ALAN HOVHANESS
 Dawn Hymn 4 min. **RON**
DOROTHY JAMES
 Dedication 4 min. **ACA**
DONALD JENNI
 Liturgical Pieces
ACA **CFE**
 Ulysses Kay
 Organ Suite #1 5 min. **CFE**

Two Meditations (1950)	8 min.	HWG	CFE	Composers Facsimile Edition (affiliated with ACA)
HOMER KELLER		CFE	DL	Dallas-Leeds
Offertory for Organ	2 1/2 min.	CFE		322 West 48 Street
Sonata for Organ	10 min.			New York 24, N. Y.
JACK FREDERICK KILPATRICK		CFE	DOW	Dow Publishers, Inc.
Epithalamium	4 1/4 min.			134 West 87 Street
ELLIS KOHS		MERC	HTF	New York 24, N. Y.
Three Choral Variations on Hebrew Hymns	5 min.			H. T. FitzSimons Co., Inc.
NORMAND LOCKWOOD		AMP	HF	615 North LaSalle Street
Concerto for Organ and Brasses	15 min.	CFE		Chicago 10, Ill.
TEO MARCERO		CFE		Harold Flammer, Inc.
De Profundis	6 min.	CFE		251 West 19 Street
ROBERT MCBRIDE		CFE	GAL	New York 11, N. Y.
Memorial	3 min.			Galaxy Music Corporation
Prelude for Organ	3 min.	CFE		2121 Broadway
CHARLES MILLS		ACA	HM	New York 23, N. Y.
Maestoso		ACA	HEL	Hall & McCreary Co.
ROBERT NAGEL		ACA	HG	434 South Wabash Ave.
Prelude for Organ		ACA	HWG	Chicago 5, Ill.
DIKA NEWLIN		ACA	IMP	Helois Music Edition
Sonata de Chiesa	15 min.	ACA	RK	(sole agent: Dow Publishers, Inc.)
HALL OVERTON		ACA	LG	Highgate Press
Nocturne		ACA	EBM	(sole agent: Galaxy Music Corp.)
LEE PATTISON		ACA	MERC	H. W. Gray Co., Inc.
Introduction		CFE	MERID	159 West 48 Street
SOLOMON PIMSLEUR		CFE	MER	New York 17, N. Y.
Fugal Fantasy	5 min.	CFE	MM	Israeli Music Publishers
PAUL PISK		CFE	EHM	(sole agent: Leeds Music Corp.)
Capriccio		CFE	MPH	Robert King Music Co.
Choral Fantasy	8 min.	CFE	NME	7 Canton Street
Choral Phantasy on "Hamburg"	8 min.	CFE	PI	North Easton, Mass.
Improvisation on an American Folk Melody	5 min.	CFE	CFP	Lawson-Gould Music Publishers, Inc.
Pastorale		ACA	TP	3 West 43 Street
Phantasy on a Mexican Folk Song	6 min.	ACA	RON	New York 17, N. Y.
Prelude, Allegro and Canzone	14 min.	ACA	SMP	Marks Music Corporation
Six Choral Preludes	22 min.	ACA	ECS	136 West 57 Street
Sonata	20 min.	ACA	GS	New York 19, N. Y.
Suite	18 min.	ACA	SP	Mercury Music Corporation
Three Pieces	11 1/2 min.	ACA	SB	(sole agent: Theodore Presser)
Toccata, Andante and Finale	9 min.	ACA	TRANS	Merrymount Music, Inc.
LELAND PROCTOR		ACA	VIK	(sole agent: Theodore Presser)
Fugue #1		ACA	VG	Edwin H. Morris & Co., Inc.
Fugue #2		ACA	WCCP	31 West 54 Street
Prelude #1	1 min.	ACA	WB	New York 19, N. Y.
Prelude #2	2 min.	ACA	WIT	Music Publishing Holding Corporation
Prelude #3	3 min.	ACA		619 West 54 Street
Prelude and Fugue #4		ACA		New York 19, N. Y.
EDA RAPOPORT		ACA		New Music Edition
Nocturne		BMI		(sole agent: Theodore Presser)
Nocturno and Capriccioso		ACA		Peer International Corporation
Prelude	3 min.	ACA		1619 Broadway
Wedding March	3 min.	ACA		New York 19, N. Y.
WALLINGFORD RIEGGER		HF		C. F. Peters Corporation
Canon and Fugue for Organ	4 min.	HF		373 Park Avenue South
Fantasy and Fugue for Organ and Orch.	20 min.	HF		New York 16, N. Y.
PAUL SCHWARTZ		CFE		Theodore Presser Company
Organ Sonata in Four Chorale Fantasias	12 min.	ACA		Bryn Mawr, Penna.
RALPH SHAPEY		ACA		Rongwen Music, Inc.
Prelude and Fantasia		ACA		56 West 45 Street
ELNA SHERMAN		ACA		New York 36, N. Y.
Fantasia on a Theme of Dufay	5 1/2 min.	ACA		St. Mary's Press
Prelude and Fugue in E Major	5 min.	ACA		145 West 46 Street
St. Francis and the Birds—Introduction and	11 min.	CFE		New York 36, N. Y.
Elaborated Plainsong (Divinum mysterium),				E. C. Schirmer Music Co.
3 recorders, cello, organ, tenor, piano or				221 Columbus Avenue
harpichord				Boston 16, Mass.
RUSSELL SMITH		CFE		G. Schirmer
Organ Preludes on Hymns of the Church of		TRANS		3 East 43 Street
England		PI		New York 17, N. Y.
LEON STEIN		PI		Shawnee Press, Inc.
Sabbath Prelude		NME		Delaware Water Gap, Penna.
HALSEY STEVENS		CFE		Stainer & Bell, Ltd.
Improvisation on "Divinum mysterium"	2 1/2 min.	CFE		(sole agent: Galaxy Music Corp.)
Three Short Preludes	6 1/2 min.	ACA		Transcontinental Music Publishers
BEN WEBER		ACA		1674 Broadway
Closing Piece	5 1/2 min.	ACA		New York 19, N. Y.
KARL WEIGL		CFE		Viking Music Corporation
Pasacaglia and Fugue in D minor	8 min.	CFE		8747 Sunset Boulevard
Prelude for Organ	7 min.	CFE		Hollywood 46, Calif.
YEHUDI WYNER		CFE		Vocal Center
Farewell	4 min.	CFE		263 West 90 Street
Oh Thou in Whose Presence	4 min.	ACA		New York 24, N. Y.
Two Chorale Preludes on Southern	8 min.	ACA		Westminster Choir College Press
Wedding March	2 min.	ACA		Princeton, N. J.
				Whitney-Blake Music Publishers
				243 West 72 Street
				New York 23, N. Y.
				Witmark & Sons
				(sole agent: Music Publishers Holding Corp.)

THE PUBLISHERS

ACA	American Composers Alliance 2121 Broadway New York 23, N. Y.
ACC	Appleton-Century-Crofts 35 West 32 Street New York 1, N. Y.
AMP	Associated Music Publishers, Inc. 1 West 47 Street New York 36, N. Y.
AUG	Augsburg Publishing House 425 South 4 Street Minneapolis 15, Minn.
BB	Boelke-Bomart, Inc. Hilldale, N. Y.
BMI	Broadcast Music, Inc. 589 Fifth Avenue New York 17, N. Y.
BR	Broude Bros. 56 West 45 Street New York 17, N. Y.
CSI	Choral Service, Inc. 815 West Franklin Minneapolis 5, Minn.

TAO wishes to call readers' attention to the fact that the above music listing, as well as that of music publishers, is not to be considered as complete. This material has been considered as comprehensive and exhaustive of works thought to be less known to altogether unknown to many. TAO and ACA hope that in so doing, the cause of religious music, and that of choral and instrumental music more suitable to performance outside the actual frame of the worship service, will be made more meaningful to the public.

As Robert Ward has stated on an earlier page, practically all of the music in the above listing can be available to the public. Inquiries should be sent to the AMERICAN COMPOSERS ALLIANCE, 2121 Broadway, New York 23, N. Y. Do not write TAO, for this will but delay matters.



Dr. Everett Titcomb

A Golden Anniversary

In November 1960, one of the most beloved Americans we know will celebrate his fiftieth anniversary; of association with the music of the Mission Church, Society of St. John the Evangelist, on Bowdoin Street in Boston, Massachusetts.

Everett Titcomb, known to any musician who has more than a nodding acquaintance with honest and worshipful church music, is loved and cherished by countless thousands who know him.

His influence on young organists and choral directors as well as on more mature, professional musicians—in his many years in St. John's Bowdoin Street—as Dean, for years, of the school of sacred music of the Wellesley Conference for Church Work—as faculty member of colleges, universities and conservatories in the Boston area—as teacher and lecturer throughout this country—has made an impression the real meaning of which is all but incalculable.

Everett Titcomb's choral and instrumental composition has the distinction of never containing an aura of cheapness or even dullness. The flood of sound which comes from his agile pen and clear mind is always worshipful and meaningful. Both as personal friend of many years standing, and as TAO editor, we would in this manner try to show our own feeling for a truly great man, one whom the distinguished rector of Trinity Church, Boston, Dr. Theodore P. Ferris, once many years ago so aptly described as "a modern day saint." We have invited three of Dr. Titcomb's friends and associates in the Boston area to send in their remarks for these columns.

It would be impossible to express adequately what the ministry in music of Everett Titcomb has meant to the worship of this Mission Church of St. John the Evangelist over the years. Dr. Titcomb is not only gifted as a musician and a composer of church music, but he is an inspired teacher as well.

His love of good music and his ability to communicate an appreciation of what music should be in the worship of God has given many persons an insight into the beauty of worship that they would never have had otherwise. The gift of faith has been received by many persons, humanly speaking, because of the ministry of music of our beloved Choirmaster.

Dr. Titcomb has given of himself in his vocation as Choirmaster of St. John's since November 1910,

in order that the music under his direction should not merely please the congregation, but rather move those present to praise and adore the Triune God. He has been content to continue his ministry here at nominal stipend, being free to have the music that he had been brought to appreciate as a young man after he came here under Father Bull, Provincial Superior, S.S.J.E.

He could have gone elsewhere and received an adequate stipend to live in comfort and have a generous pension after retirement in a wealthy parish, able to reward him properly for his services. His has been a labor of love for what he has accomplished has been in response to a vocation that has its roots in his religion.

The Reverend Earnest K. Banner, S.S.J.E.
Priest-In-Charge, Mission Church
Society of St. John the Evangelist
Boston, Mass.

Everett Titcomb has rendered a great and continuing service to the cause of Church Music in this country. On the occasion of his fiftieth year at Saint John's on Bowdoin Street in Boston, as Director and founder of the Schola Cantorum, so many organists who have been privileged to work under his direction rejoice in the life and contribution of this sincere and devoted church musician.

In spite of the many demands of his own work and study, he has always been keenly interested in the work of so many other organists and choir-masters and has always been ready and willing to help them with their problems and encourage them in their work. We have been indeed fortunate in this life and dedication in church music.

George Faxon
Organist and Choirmaster
Trinity Church
Boston, Mass.

All I can say is what I have said a hundred times, that Everett Titcomb is the rare person in whom high musicianship is combined with a Christian spirit of humility and loving-kindness. This is a mixture we do not often find.

The Reverend Theodore P. Ferris, D. D.
Rector, Trinity Church
Boston, Mass.

We salute you, Everett Titcomb, and wish you many more years. We at TAO extend our warmest greetings on this, your golden jubilee year.
Ray Berry, Editor



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To avoid missing an issue, please allow at least SIX WEEKS when notifying TAO of a change of address. It is important to send us your OLD address, your NEW address, and, if possible, the address as it appears on the mailing envelope. Be sure to include the code number that appears beneath your address. Your cooperation will assure that you will not miss an issue.

In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

ALBERT RUSSELL, Trinity College Chapel, Hartford, Conn., March 8.
Incantation on a Saint's Day
Folkloric Suite
Fugue on "O Fili"
Rhapsody on Two Noëls
Canzona
Allegro (Symphony VI)
Scherzo
Prelude (Suite, Opus 5)
Introduction, Passacaglia and Fugue

Langlais
Langlais

Widor
Durufle
Durufle
Willan

For any like myself, for whom this was a first hearing of this organ, this was truly an experience, no matter how one wishes to interpret the remark. The organ, the late Donald Harrison's first installation in this country, is without question one of the loudest on earth, also, in some respects, the most overpowering and shattering tonally. The basic design concept is obviously yet not necessarily heavy-handedly British, and perhaps one of the most unusual things is the presence of the 32' Pedal flue pipes gracing the rear wall of the chapel, in full view, and widely separated from the rest of the organ. However, the reverberation characteristic in this lofty Gothic building permits practically no separation tonally. What a magnificent thing an organ in this chapel could be, installed in a free-standing position at the "west" end of the room.

Directly in front of the gargantuan pedal pipes mentioned above stands an exquisitely charming little Rieger organ, used some time ago here in an organ-harpsichord recital, which looked almost to cower in front of those "big brothers." But enough about the organ.

Albert Russell again proved to this reporter that he is one of the most brilliantly musical, and musically brilliant, organists now appearing in recitals and concerts in this country. His technical equipment is that encompassing that it never intrudes, rather, it becomes a part of the music, as it should.

Some may feel that Russell's tempi are a shade too fast in spots, but whatever tempo he selects he more than copes with. It might be that Widor, for instance, would be more majestic played a bit slower, but this is personal choice, is it not?

Langlais' Incantation makes a terrific opener, commanding attention from listeners immediately; and the suite is for me one of this composer's most interesting works. Langlais was made even more fascinating by a highly imaginative reading.

The Durufle pieces were impressionism treated to a warmly inspired musicianship of the highest order. Here indeed was superb listening based in an intellectual climate which was compassionate. The power, drama and sweep of the Willan was projected, was re-created with an equal amount of inspiration and musicality.

This reporter could not entirely escape the feeling that Mr. Russell was giving a superbly designed evening of pleasure

largely in spite of rather than because of the organ. In an atmosphere which reeks of so much money it would seem that this truly fine organ could be brought up to reliable date, perhaps even re-located for most effective performance.

R.B.

MUSIC FOR ORGAN

Harry W. Gay



G. SCHIRMER, INC. 3 East 43 St., New York 17, N.Y.

G. B. Pergolesi: SONATA PER ORGANO, 5 pages, 75¢.

A two-staff composition edited by Douglass Green, with scalar and arpeggio type figures and a general thumping accompaniment in the left hand. Supposedly the only known organ work by this composer. Would sound better on a harpsichord. Easy and useful for historical recitals.

ASSOCIATED MUSIC PUBLISHERS, INC. 1 West 47 St., New York 36, N.Y.

Henry Cowell: PRELUDE FOR ORGAN, 3 pages, 75¢.

This work was written in 1925, is idiomatically conceived for the instrument. For those interested in this composer, the piece should be in their library:

easy and about one and a half minutes' duration.

H. Leroy Baumgartner: FOUR PRELUDES FOR ORGAN, each 60¢.

Published separately, first is 4 pages, second 3, third 3, fourth 4 pages. Like this composer's hymntune compositions, these are rather distinguished additions to our literature, dating from 1952. Varied in style and content, they are written with a sure understanding of the organ.

FESTIVAL ANTHOLOGY FOR ORGAN, edited E. Power Biggs, 67 pages, \$3.

Sixteen works by Bach, Bruckner, Buxtehude, Byrd, Couperin, Sweelinck, Zipoli, et al. An introductory note is followed by commentary on the composers. Some of this seems unnecessary. Byrd's Variations on "Fortune" from the FitzWilliam Virginal Book just doesn't quite seem to come off. Pieces for harpsichord really sound better on that instrument. Other of the material is familiar and all is of about the same character. The Bruckner piece hardly seems worth setting up the one page it requires, with all due respects to his greater efforts in other fields.

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APM-103 Clap Your Hands, SATB, J. H. Diercks	\$.22
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Thou art the Rock
Trumpet Tune and Air
Vivace (Trio Sonata No. 6)
Aria (Concerto for Strings)
Now thank we all our God
Air (Suite in D)
Toccata (Symphony No. 5)

Bach
Schumann
Bach
Handel
Boyce-Bauer
Mulet
Purcell
Bach
Handel
Bach
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Widor

For his final Victor release Mr. Fox chose to record 12 of the pieces most requested on his recital programs. A glance at the above listing should convince anyone that this disk will have great appeal for the average music lover. Here are most of the warhorses—plus a variety of other items sure to please the majority of record buyers.

Needless to say Mr. Fox makes maximum use of the instrument at his command. There's simply no denying his special ability at selling the organ and its music to the public. While I shall never agree with many of his interpretation, tempi and the like, the fact remains he makes music—be it simple or complex—a living, enjoyable and exciting experience for the listener.

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Department of Music, Brooklyn College, presented a Festival of Baroque

Music, May 7, 14 and 21, with soloists, the college chorus, chorale and chamber orchestra. **Roberta Hickok** was conductor for the project, and **Mason Martens** was research editor.

Samuel Barber has completed a Toccata Festiva for organ and orchestra, which will have its first performance at the season's opening concert of the Philadelphia Orchestra, Sep. 30, 1960. **Eugene Ormandy** will conduct and **Paul Callaway** will be the soloist. The occasion will be the dedication of the Aeolian-Skinner organ installed in the Academy of Music, the organ donated by Mrs. Mary Curtis Zimbalist. Mr. Barber's work is to be published by G. Schirmer, Inc.

Beethoven's "Mount of Olives" was given Apr. 24 by soloists and choir of the Lutheran Church of the Holy Trinity, New York, with **John Weaver** conducting from the organ. . . . **St. George's Cathedral**, Kingston, Ont. had a series of 3 Lenten programs: Cecilian Consort singing Tallis' "Lamentations of Jeremiah" and Palestrina's "Stabat Mater" Mar. 13; Choir of Trinity College, Toronto singing Schütz's "St. Matthew Passion" Mar. 27; and the Cathedral Choir singing Nicholson's "The Saviour of the World" Apr. 10, under the direction of **George N. Maybee**. This cathedral choir, which in 1954 sang for a month in Westminster Abbey, was on a short tour Easter Week, with performances in **St. Paul's Cathedral**, Erie, Pa. Apr. 22; **Christ Church**, Shaker Heights Apr. 23; and **Grace Church**, Sandusky, O. Apr. 24.

The **St. Thomas Choral Society** on Apr. 24 presented in **The Church of the Holy Apostles**, New York, the world premiere of Avery Claflin's "Mary of Nazareth," a work for mixed chorus and organ. **Virgil Thomson** was guest conductor, with **Bradley M. Walls**, organist. . . . On May 3 the **School of Sacred Music, Union Theological Seminary**, New York presented a spring choral program sung by the Seminary Choir, with soloists and instrumentalists, under the direction of **Earl Berg**.

John Hamilton played recitals in Eugene, Ore. Apr. 19; Salem, Ore. Apr. 20; and Corvallis, Ore. Apr. 22. . . . **Lutheran Society for Worship, Music and the Arts** is holding its Third Annual Conference at **Muhlenberg College**, Allentown, Pa. June 8-10. Principal speaker will be the Rev. **Richard H. Luecke**; and the conference will include a concert by the **Bethlehem Bach Choir**, Dr. **Ifor Jones**, conductor; a performance of **Charles William's** play "House by the Stable"; and **Samuel Beckett's** "Waiting for Godot."

Church of the Incarnation, New York, on May 5 presented its final program for the current season, offering four Bach cantatas: Nos. 79, 134, 103 and 112. Soloists, choir and orchestra were under the direction of the church's organist and choirmaster, **Thomas Dunn**, whose conducting of Bach's "St. Matthew Passion" in Carnegie Hall on Good Friday brought from the New York Times music reviewer: ". . . (it) is not easily come by . . . the type of musical authority and scholarship that Mr. Dunn put into his conducting." And, ". . . one also was happy to encounter a 'St. Matthew' of such integrity and competence."

University of Wisconsin School of Music will sponsor on May 15 in the university pavilion a choral festival involving all four UW choral groups, and the symphony orchestra, conducted by **Robert Shaw**, with soloists **Adele Addison** and **Ara Berberian** in a performance of Brahms' "Requiem" and Stravinsky's

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L. STANLEY GLARUM—Be Merciful Unto Me, O God	SATB	.20
DANIEL MOE—To Us Is Born a Blessed Child	SATB	.20
PAUL CHRISTIANSEN—Wondrous Love	SATB	.16
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"Symphony of Psalms."

Oberlin Conservatory of Music faculty has voted, 33-20, to extend for three years, through 1963-64, the school's Salzburg program, under which members of the junior class spend a full year at the **Mozarteum** in Salzburg, Austria . . . The standing committee on worship and church music of the newly formed **American Lutheran Church** commissioned **Paul J. Christiansen** to write the work "Una Sancta" (One Holy Church), which was performed in Minneapolis Apr. 24 for the first time, sung by the choirs of nine Lutheran colleges. The

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ROGER NYQUIST

Mr. Nyquist has been appointed graduate assistant in Washington University to Howard Kelsey, beginning in September. Here Mr. Nyquist will continue working on his doctoral degree, and will concertize extensively. He received his B. Mus. from Augustana College, Rock Island, Ill., and his M. Mus. from Syracuse University, where he studied with Arthur Poister.

At present Mr. Nyquist is organist and director of music in First Lutheran Church, DeKalb, Ill., which post he will relinquish in the early fall.

work, scored for choir, baritone soloist, narrator, and band accompaniment, was especially significant since it was written for the recent constituting convention, which merged three Lutheran groups into one.

EDWARD BERRYMAN

Union Theological Seminary

New York City

WARREN BERRYMAN

Sac. Mus. Doc.

Head, Organ and Church Music Dept.

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Alice Knox Ferguson was honored at Evensong and a reception in **Christ Episcopal Church**, Dallas, Tex. on Apr. 24, in recognition of her retirement after 34 years as organist-choirmaster in this church. Music was furnished by **Henry Sanderson**, organist-choirmaster of **St. Matthew's Episcopal Cathedral**, and the choirs of Christ Church and the cathedral.

John Weissrock was presented in recital May 10 by the First Presbyterian Church, Ft. Wayne, Ind. . . . An oratorio by **Dr. David N. Johnson**, chairman of the music department, **Alfred University**, Alfred, N.Y. was given its premiere performance May 15 in the **Village Church**, Utica, by the University Chorus of 50 voices, organ, percussion and brass groups, conducted by Dr. Johnson.

Marie-Claire Alain was awarded the

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"Grand Prix du Disque" 1960 for the fifth time, for two recent recordings, made for **Erato**, of Bach Trio Sonatas and choral transcriptions. Mme. Alain will include numerous of these works in her first American concert tour, in January and February 1961. She has already been booked for appearances in Philadelphia, Milwaukee, Denver, Dallas, and at Kresge Auditorium, MIT, Cambridge.

Fernando Germani opens his transcontinental tour in Boston, Oct. 10, will tour the east and middle west during the

same month. The first half of November will take him to appearances in the Pacific Northwest and the provinces of Alberta and British Columbia. Following this will be a week of performances in California, recitals in Austin, Tex. Nov. 19, and closing his tour Dec. 11 in **St. George's Church**, New York.

The Third Annual Alumni Workshop of the **School of Sacred Music of Union Theological Seminary**, New York, will be held June 20-22. **Finn Videre** will conduct master classes in organ and play a recital; **Paul Callaway** will con-

clude the workshop conducting a performance of Mozart's "Requiem" and Sowerby's "Throne of God" in **St. Paul Chapel, Columbia University**, with **Searle Wright** at the organ. Other events of the workshop will be a recital on the newly installed **Möller** organ in the **Interfaith Center Chapel** by **Robert Anderson**; classes on handbells by **Robert Hieber**; and analyses of works performed by **Paul Callaway** and **Joseph Goodman**.

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TELEVISION - RECORDINGS

NEW YORK

May 9 at the American Museum of Natural History, New York, will be on display through Sep. 18 . . . Rudi Kremer

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Organist

First Presbyterian Church
of Hollywood

Hollywood, California



Shown above are, left to right, Dr. Max A. Mitchell, head, Music Department, Oklahoma State University, Stillwater; Mary Show Lowe, President, Oklahoma State Music Teachers Association; Marilyn Mason; Paul Doktor, violinist, after the recital by Miss Mason and Mr. Doktor during the O.M.T.A. convention last month.

has been appointed university organist at Cornell University, Ithaca, N.Y., where he will also be instructor in the music department, teaching courses in music theory, and lessons in organ and harpsichord.

Sacred Music from the Middle Ages through the present will be the theme of International Organ Week, in Nuremberg, Germany, June 25-July 3. Instrumental soloists include André Marchal, Paris; Michael Schneider, Germany; Fernando Germani, Rome. A separate program by young organists will feature Hedwig Bilgrim, Munich; Josef Bucher, Lucerne; and Xavier Darasse, Toulouse.

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Washington, D. C.

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Institute of Musical Art

First Presbyterian Church

DETROIT

Chamber Choir. Eugen Jochum will conduct Bruckner's "E minor Mass" and "Ninth Symphony." Also scheduled is a performance of Honegger's "Joan at the Stake."

On May 15 the Lutheran Church of the Holy Trinity, New York, presented a concert of modern sacred music, with soloists and the choir, under the direction of John Weaver. Music was chosen from unpublished works by young

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St. Mark's Cathedral
Minneapolis 3, Minnesota

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Maunaloa College
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Paia - Maui - Hawaii

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D. ROBERT SMITH

Prof. Smith has been granted a sabbatical leave from Bates College, Lewiston, Maine, for the 1960-61 academic year. Prof. Smith, organ student of Van Denman Thompson, Charles Courboin and Hugh Porter, is an Associate of the AGO, has a B. S. in Music Education from Indiana State Teachers College, Terre Haute, an M. M. from DePauw University, Greencastle, Indiana.

TAO staff writer, Dr. Leonard Raver, who has just returned from two years of study abroad on a Fulbright scholarship, has been engaged to take Prof. Smith's place for the year.

American composers, with most of the pieces having their first performance.

TAO staff writer Leonard Raver writes from Holland that he is scheduled for recitals in Trier, Germany, June 13, sponsored by the U.S. Information Service; with other performances in Heidelberg, Mannheim, Paris; and an appear-

Harriet Dearden

M. S., A. A. G. O.
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Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
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Bethlehem

CHARLES H. FINNEY

Ph. D., F. A. G. O.
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

ance as harpsichord soloist with the Amsterdam Conservatory Orchestra in the final concert of the school year.

During his summer stay in this country, Gustav Leonhardt, in addition to his teaching and recitals at the School of Sacred Music, Union Theological Seminary, New York, will play recitals in St. Thomas Church, New York, July 27, Busch-Reisinger Museum, Cambridge, Aug. 16 and 17, among other dates.

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Akron, Ohio

T. CHARLES LEE

The Brick Presbyterian Church
and
The Oratorio Society of New York
New York City
The Worcester Music Festival
Worcester, Massachusetts

The Delaware Chapter AGO joined with St. Andrew's Church, Wilmington, to honor **Harrison Walker** on his 20th anniversary as organist-choirmaster of the church, Mar. 14. Mr. Walker's recital appears in the recitalist columns of a future issue; a prayer read by the recitor of the church follows: "O LORD GOD Who has put into the hearts of men to serve Thee in the beauty of Music: For richly blessing Thy servant Harrison Walker; for inspiring him to be a good steward of his talents for Thy praise; for his ministry these past twenty years and for those to come, we give Thee hearty thanks and ask Thy continued blessing. Glory be to Thee, O Lord, Amen."

Clarence Snyder, founder and conduc-

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WILLARD E. RETALICK
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tor of the **Cantata Choir**, conducted this group, with soloists and members of the **Philadelphia Symphony Orchestra** in a performance of Honegger's "King David" June 4 in the **Salesianum School** auditorium, Wilmington, Del. The performance was a benefit for **The American Cancer Society**. Mr. Snyder is organist of **Longwood Gardens**, Kennett Square, Pa., and organist-choirmaster in **Christ Episcopal Church**, Greenville, Del.

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